

BLACK

issue
05

WHITE

+ everything in between

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+ **cream of the crop**
marvel at this year's
Resene Total Colour
Award winners

+ **root and branch**
the lowdown on
Resene's plant-based
paint products

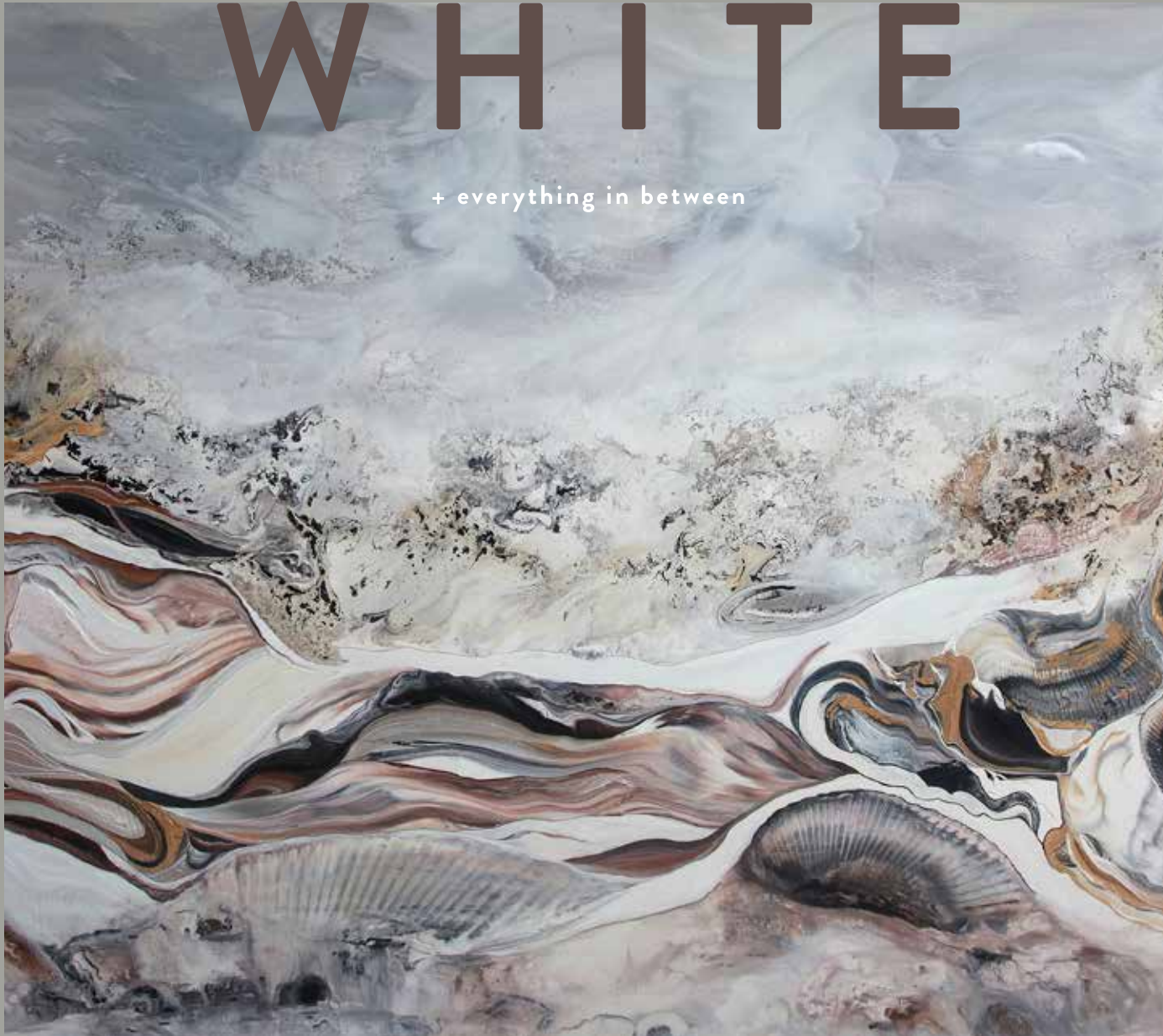
+ **flat out fabulous**
a popular product
takes on a new
matt finish

.....

+ **a new leaf**
the latest colour
trends welcome
new beginnings



+ **well read**
libraries we love
in colours that
promote unity

+ **on the bright side**
how to avoid
glare on painted
surfaces



Resene
the paint the professionals use

Wall painted in Resene Bright Spark and Resene Rusty Nail with Resene FX Crackle Effect applied on top followed by a final topcoat in Resene Oasis. Artwork in Resene Oasis, Resene Half Gin Fizz, Resene Blackout and Resene Nero. Project by Amber Armitage, image by Wendy Fenwick.

- | | | | | | |
|---|----------------------|---|---------------------|---|-----------------|
|  | Resene Half Gin Fizz |  | Resene Bright Spark |  | Resene Nero |
|  | Resene Oasis |  | Resene Rusty Nail |  | Resene Blackout |





If there is anything we all seem to be ready for right now, it's a change – a new season, a new project, a new beginning. With these opportunities comes a chance to reframe the way we think; and it's within change where we find personal and professional growth, and sometimes even solutions to problems we have long been battling with.

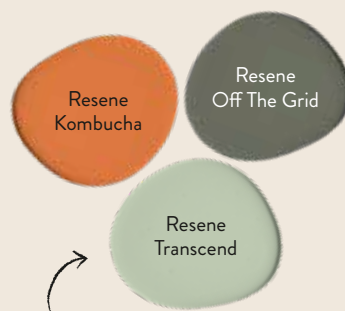
Whatever shape your change will be taking, know that *BlackWhite* and Resene are with you every step of the way. Not only are you holding a neatly bound treasure trove of design ideas, inspiring projects, top tips and our forecast of the hottest trends, but you're about to find out about a number of exciting new Resene products and paint colours to help you with your fresh start. From new waterborne offerings and an expanded range in a long popular formula to the latest fashion colours, there's more choices than ever before to get just the unique, customised look your client is after.

And whatever you create during this transformative time, we'd be delighted to see. Please don't hesitate to share your projects, no matter how big or small. Your work reminds us all of the power of persistence, creativity, ingenuity and possibility.

Happy reading,

Laura Lynn

Laura Lynn Johnston
Editor



My top three trending colour picks from the new Resene fashion range



I am a firm believer of finding the positive within a negative. A positive that emerged during the pandemic years is that the supply chain has become a key talking point in most business conversations, and this has led to supply chains being better understood. They have had to evolve with the times – and quickly! Nearly all companies found themselves delving deeper into their supply chains to gain a better understanding, allowing them to adjust and meet the new unknown; we did this at Resene and it was very insightful.

The supply chain at Resene is not only a commercial transaction with our suppliers, but a partnership. Our team members are relationship builders and commercially astute in their approach to ensure a win-win outcome. I believe companies that didn't have this approach prior to the Covid-19 outbreak had greater struggles than those that did. The relationships we hold within our supply chain served us well during the pandemic and continue to grow post-pandemic; it's something we are proud of and something that will not change.

I am fortunate to work with a team of high performers who are dedicated to delivering the optimal experience to our internal and external customers. This is what drives us to continually improve and always look for ways to raise the bar.

As the world continues to change around us, Resene will continue moving forward with new technologies, new colours and new facilities. For us, this isn't just work, it's a passion!

Enjoy,

Michael Tannenbaum

Michael Tannenbaum
Resene Supply Chain Manager

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For all you need to know about paint and decorating, go to www.resene.com.

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Colours are as close as the printing process allows. Always try a Resene testpot or view a physical colour sample before making your final choice.

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An award-winning playground offers up spirited colour and community connection.

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Maz Holman shares a comical story about a colourful queue.



A change will do you good

The latest Resene colour trends herald an age of reinvention, rejuvenation and regeneration.



opposite: Forging a new path forward while taking cues from the past – nostalgic patterns like gingham are being updated with contemporary colours as part of today’s eclectic and pastoral trends. Wall and tabletop in Resene Meringue with checkerboard pattern in Resene Dawn Glow, large jug in Resene Meringue, small jug in Resene Eau De Nil, plates in Resene Dawn Glow, Resene Tuscany and Resene Eau De Nil and small bowl in Resene Forty Six.

left: Living with intention, like taking the time to enjoy food with friends and family, brings double the benefits when done in spaces decorated with happy hues like oranges, pinks, greens and yellows. Background finished in Resene Colorwood Breathe Easy, striped serving board in Resene Meringue and Resene Unite, large round tray in Resene Forty Six, plates in Resene Dawn Glow, Resene Tuscany and Resene Eau De Nil, serving spoons in Resene White Noise and salt and pepper grinders in Resene Colorwood Breathe Easy with tops in Resene Forty Six and Resene Eau De Nil. Citrus fruit candles from Father Rabbit.

Resene
White Noise



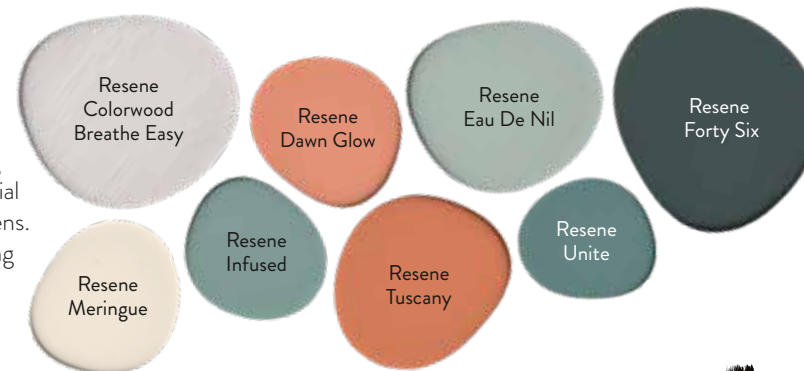
above: For clients keen to embrace ‘the good life’, purpose-driven spaces that rely on highly-curated colours are being decorated with luxe furnishings, materials and finishes to elevate them to new, aspirational heights. Wall painted in Resene Unite, battens in Resene Infused, floor in Resene Colorwood Breathe Easy, vases in Resene Meringue and Resene Forty Six and plate in Resene Dawn Glow. Chair, lamp and side table from Bauhaus, cushion, clock and mug from Father Rabbit.

It’s a common misconception to think that colour trends only cater to aesthetic sensibilities, but in actuality, the hues that come into vogue are often indicative of how we collectively want to live. Colour is undoubtedly emotional, and it sets the tone for the way a project can bring our clients closer to who they aspire to be. It’s pretty rare for anyone to want their lives to stay exactly the same; there is always a desire for improvement, and in many cases, this can translate to wanting things to be a sharp contrast from the way they were before. This habit is a major reason why colour and design trends are cyclical. But in a world where you can theoretically get your hands on anything from anywhere, those cycles have been significantly shortened. Where we used to see trends come back around every two to three decades, we are now seeing trends return in as little as two or three years after they were last in fashion.

Trends are also dialled into societal and cultural shifts, too. When the greater world changes, we are inclined to want to shake things up in our individual worlds. But things are also messy right now. With so many rapid changes affecting our lives, an air of uncertainty hangs around us. While it’s difficult to predict

what will happen next at the best of times, major disruptions like supply chain issues have been stacking upon one another and making a maddening mess of deadlines and schedules. For many clients, their projects are often the only spaces in their lives where they can feel like they are still in control – and helping them to pursue a finished result that reflects their wants and needs is the best job we can hope to do. Of course, Resene paints, wood stains and wallpapers remain among the most economical, accessible and simple ways to update the look and feel of our built environments.

For clients looking to hit the reset button and find a fresh new beginning, plenty of striking deep and vibrant hues await in the months ahead. But there are also many looking for soothing and familiar shades, like nature-inspired greens, dusted blues and warming neutrals to transform residential, hospitality, commercial office and educational spaces into comfortable havens. Here, we dive into more of the specific trends shaping our colour forecast, what Resene hues to use now and what’s on the horizon.

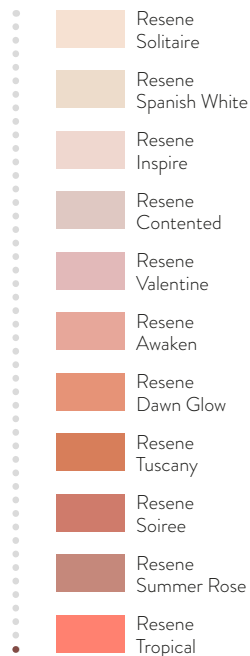


Work/life blur

Living spaces have become our workspaces, and many have either embraced a hybrid model – where their time is split between WFH and the office – or never returned to the office at all. This trend affects both the way we design homes but also the way we design workplaces. Whether or not traditional workplaces as we've known them are completely a thing of the past is yet to be seen, but at least for the immediate future, commercial office spaces need to be designed to accommodate this historic upheaval.

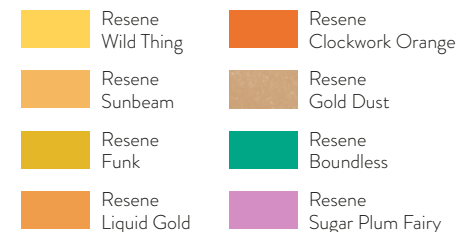
The expectations of what a workplace offers have shifted sharply away from cut-and-paste monotony and dated ideas of corporate professionalism. Instead, highly individualised designs that include customised elements to make work more comfortable is the new status quo. In the same stroke that our homes have become our offices, the inverse is also true with workplaces taking on the look of domestic settings. From lounge furniture to indoor turf and pet-friendly facilities, today's workspace makeovers are designed to beckon employees back to the office, increasing both its use and employee productivity. More than ever before, a wider palette of task-conductive colours is being used throughout commercial offices rather than a single, uniform neutral: tranquil, blue-edged greens such as Resene Infused for quiet spaces, warming brick tones like Resene Tuscany for eating spaces, energetic yellows such as Resene Wild Thing for collaborative meeting areas and the like.

For those working from home, interiors are being set up to suit far more precise needs so that they provide the right layout, setup and vibe for focusing. While that can differ greatly from person to person, soothing and recessive colours are generally being favoured, such as Resene Unite and Resene Eau De Nil.



left: Handmade, organic accessories continue to trend among clients looking to embrace imperfections and authenticity. Background painted in Resene Tic Tac Toe with Resene FX Paint Effects medium mixed with Resene Springtime applied on top and plate and vase in Resene See The Light.

below: Wall painted in Resene Athena, tabletop in Resene Black Doris, candlestick in Resene Creme De La Creme, large vase in Resene Tenor and small vase and plate in Resene See The Light.



Standing out from the crowd

As spaces are becoming more personalised and character-rich in general, interiors have begun moving away from the absoluteness of minimalism – something the pandemic taught us was not particularly livable – and we're seeing renewed interest in more decorative styles. More of us are also feeling encouraged to indulge in eclectic looks that make the most of a range of design eras and leverage favourite elements from across many different decades.

Art Deco shapes, details and colours like Resene Vantage Point and Resene Field Day continue to remain relevant and we still expect 70s-inspired textures and hues, including avocado green, smoky brown and harvest gold such as Resene Smashed Avocado, Resene Rebel and Resene Liquid Gold, to stay on the upswing. While it might feel like the style only just left, mid-century colours and furniture are also on the way back in. Prized for its timeless shapes, made-to-last materials and playful hues, it's a no-brainer how mid-mod style caters to today's



Nature-inspired colours and honest materials continue to be desirable decorating choices.

Front wall painted in Resene Rewilding, back wall in Resene Creme De La Creme, floor in Resene Tic Tac Toe with Resene FX Paint Effects medium mixed with Resene Springtime applied on top and small vase (on centre shelf) in Resene Black Doris. Chair and bookshelf from Bauhaus, wall hanging from Città, curtain, wooden vase and books from Father Rabbit, rug from Baya.



needs. Ultramarine blues and iconic oranges like Resene Aviator and Resene Clockwork Orange are among the most popular accent hues, which also had a heyday in the 1950s. And even some of the wildest colours, shapes and patterns that defined the 1980s and 90s and the Memphis Movement, such as Resene Boundless, Resene Funk, Resene Transcend and Resene Sugar Plum Fairy, are trending among the young and young at heart.

But as we alluded to earlier, what's different now from typical period revivals in the past is the way they are being remixed. We're taking the cues we like and working with them in fresh and contemporary ways. For instance, less traditional choices like petal, coral and papaya pinks such as Resene Inspire, Resene Awaken and Resene Tropical are being combined with chartreuse yellow like Resene Sunbeam and might be used in concert with Art Deco elements. Or touches of 90s-era Klein blue and peach such as Resene Ocean Waves and Resene Dawn Glow might be used to accent a warm 70s-era cream like Resene Solitaire. It's become pretty fair to say that anything is on the table, so long as it resonates with the client.

Living with intention















Cottagecore and homesteader looks continue to be significant trends, desirable for clients pining for the quiet simplicity and comforts of times past, while Grand Millennial and Coastal Grandma styles have been evoking wonderfully tender feelings and beloved childhood memories of visiting elder family members. Each of these subtly-differing sub-movements conjure a similar sense of nostalgia with a pleasant, quaint air and a respect for things done the old-fashioned way. Décor that embraces the beauty of imperfections like objects handmade from organic and locally-sourced materials are being preferred for these looks, especially unique and inimitable pieces with a raw yet refined quality. Pastoral and rustic elements like gingham and

pottery are huge trends while dusty, faded hues like Resene Valentine, Resene Contented, Resene Timeless and Resene Duck Egg Blue are being used to add a poetic touch.

For some, these trends are rooted in environmental-consciousness and an inclination to make do and mend rather than replacing, but they're also a yearning to be present in the moment. So while earthier hues like spring green, olive and wheaten whites like Resene Nirvana, Resene Seaweed and Resene Athena are a natural fit for colour schemes grounded in intentional living, less expected combinations like petrol blue, desert red and dusty rose alongside warm neutrals and a pop of vintage gold such as Resene Time Traveller, Resene Soiree, Resene Summer Rose, Resene Spanish White and Resene Gold Dust metallic can be just as effective at creating authentic feelings of warmth and intimacy.

Chasing the sweet life

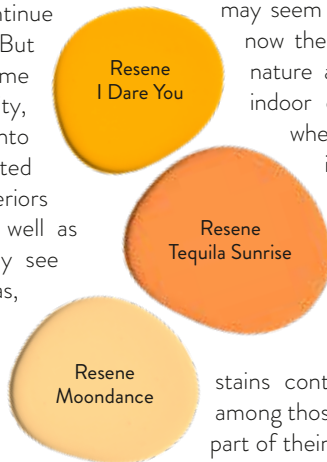
The renewed focus on wellness continues to be a hot topic ever since the pandemic first shook up our regular routines, as there was nothing like a forced slowdown to help us realise we had been moving through our lives at breakneck speed. Being 'too busy' is no longer the status

	Resene Timeless		Resene Field Day
	Resene Duck Egg Blue		Resene Vantage Point
	Resene Eau De Nil		Resene Seaweed
	Resene Infused		Resene Time Traveller
	Resene Unite		Resene Ocean Waves
	Resene Transcend		Resene Aviator
	Resene Smashed Avocado		Resene Rebel



symbol it once was, and efforts to reclaim the hours in our day that are rightfully ours have brought terms like ‘quiet quitting’ to the tip of everyone’s tongues.

Earlier in the pandemic, specifiers and clients started looking to design environments that better facilitate healthy living and prioritise self-care as a way to cope with increasing stress, creating spaces for people to recharge so they could continue to function in our strange new world. But where a focus on wellness can also come hand-in-hand with an air of austerity, today the trend has transformed into prioritising ‘the good life’. As this elevated take on wellness spreads, bespoke interiors that cater to everyday activities as well as entertainment and exercise will likely see the number of luxe home cinemas, gyms and saunas grow. And in proper luxe fashion, we’re likely to see them coloured in suitably rich and dramatic tones like Resene Carpe Noctem, Resene Epic and Resene Night Magic.



Higher spirits

With so many serious topics headlining the news today, it’s no wonder that we are seeking a sense of escapism and embracing play. At times, this trend presents itself in a physical way, with clients looking for opportunities to bring an element of fun and whimsy to their project. Depending on the typology, this could be the addition of a games room, sports court or other interactive elements. For other projects, it’s the incorporation of happy hues like sunny yellows, friendly peaches, peppy pinks, quirky purples and lively greens such as Resene Moondance, Resene Dawn Glow, Resene Drop Dead Gorgeous, Resene Twice As Nice and Resene Aloe Vera. These cheerful colours inject an air of optimism into the spaces they’re present in, and it’s hard not to feel better when you’re around hues that evoke that energy.

Of all the happy hues, it’s spritzes of citrus that are among the most popular, and demand for these acidic yet optimistic tones is only going to intensify in the months ahead. Look to colours like Resene Good To Go, Resene I Dare You, Resene Tequila Sunrise or Resene Clockwork Orange to squeeze a bit of this trend into your next project.

Outside in and inside out

With a climate as favourable as ours, interiors that flow seamlessly from inside buildings to our outer surroundings may seem like something we’ve always done – but now the rest of the world is catching up. While nature and the outdoors continue to influence indoor colour palettes, a building’s location – whether tropical, mountainous or arid – now impacts its interior more than ever. As more people look to locally-sourced products, the more these items dictate the look and feel of the furniture, décor and, ultimately, an interior through the likes of timber, stone and wool.

Whitewashed and ‘natural-looking’ stains continue to be the most popular choices among those who choose to use visible wood grain as part of their building design, such as timber cladding,

flooring or both. To embrace your chosen timber and get the most natural look, simply choose the Resene Woodsman or Resene Colorwood stain that’s most similar to the timber’s inherent tone. Or try Resene Whitewash, Resene Light Greywash, Resene Mid Greywash or a selection from the Resene ‘We Speak Beach’ collection to impart a weathered look.

By now, we also know how much the increased popularity of house plants and natural greenery has affected interiors, but this can also translate to wilder and more overgrown looks and things like gardens being incorporated within a building’s structure – especially in workplaces and other public buildings like community centres, shopping malls and schools.






Curves and cubbies

Arcs, arches and rounded shapes have been trending for the past few years, with crescent sofas, tulip chairs, circular rugs, oblong mirrors and mushroom lighting nudging out more severe, rectilinear shapes. Now, there’s an even curvier outlook for the future as these shapes take on a more practical architectural purpose.



left: Ultramarine blues and pinks continue to be popular accent colours for braver clientele. Background painted in Resene Timeless, placemat in Resene Inspire with painted design in Resene Aviator, large vase in Resene Aviator and smaller vases in (clockwise from left) Resene Awaken, Resene Tropical and Resene Dream Big.

below left: Peach, pink, carmine red, papaya, ultramarine and powder blues are hot colours among fans of the 80s and 90s revival trends and are easy to bring together in a distinctly contemporary way – especially in retail and restaurant settings. Background painted in Resene Awaken with painted design in Resene Scoria, plinth in Resene Aviator, circle vase in Resene Scoria and small vases in Resene Dream Big (left) and Resene Tropical (right).

-  Resene Twice As Nice
-  Resene Staccato
-  Resene Blackberry
-  Resene Tenor
-  Resene Half Aubergine

Curved niches and alcoves were used in the Renaissance for highlighting prized artwork and sculptures, but they can do far more than showcase pretty possessions. Today, these additions intersect form and function to reclaim dead space, add visual interest or create a purpose-driven nook for relaxation or focus. Often, these new niches and alcoves are being wallpapered or painted in a colour that contrasts from adjacent walls.

Purple reign

Lastly, it's worth noting that Pantone picked a purple tone as their 2022 Color of The Year. Though it generally takes around two to three years for these colour picks to filter down into architectural and interiors – if at all – designers began embracing Very Peri, a periwinkle blue with a purple heart not unlike Resene Heliotrope, earlier than expected. While muted, this hue or similarly spirited ones like Resene Poet can make a real pop in an otherwise neutral setting.



But pale pastels are not the only purples turning heads. Plums and aubergines like Resene Black Doris, Resene Blackberry, Resene Staccato and Resene Half Aubergine are also trending, as are mauves like Resene Tenor. These darker and lighter tones can be used in tandem as accent hues and add a refreshing point of difference to brown and green based natural schemes. Try them with colours like Resene Rewilding, Resene Tic Tac Toe, Resene Springtime and Resene Creme De La Creme offset with a soft tussock yellow like Resene See The Light for an of-the-moment palette. **BW**

For the latest on evolving colour trends and to get alerted to new trends as they emerge, keep an eye out for *BlackWhite* e-newsletters or visit www.blackwhitemag.com for monthly updates. If you're not currently receiving *BlackWhite* e-newsletters, sign up for free at www.resene.com/enews.



Look to the latest Resene The Range fashion colours collection for on-trend colours which have been curated to carry you and your clients through to 2024 and beyond. Order yours online at www.resene.com/specifierorder.

-●
- Resene Creme De La Creme
- Resene See The Light
- Resene Dawn Glow
- Resene Clockwork Orange
- Resene Drop Dead Gorgeous
- Resene Poet
- Resene Heliotrope
- Resene Epic
- Resene Tic Tac Toe
- Resene Rewilding



above: Customisation is trending, and so are architectural details like arches, niches and alcoves. Back wall painted in Resene Dream Big, front wall in Resene Tropical with inside of arch in Resene Scoria, floor in Resene Timeless and table in Resene Aviator. Chair from Danske Møbler, lamp from Simon James, cushion from Father Rabbit. Projects by Amber Armitage, images by Wendy Fenwick.

- Resene Springtime
- Resene Good To Go
- Resene Aloe Vera
- Resene Black Doris
- Resene Night Magic
- Resene Carpe Noctem
- Resene Colorwood Whitewash
- Resene Colorwood Light Greywash
- Resene Colorwood Mid Greywash

Black book

New and notable
announcements from
across the industry.

When only waterborne will do

Looking for an interior broadwall sealer that can stand up to wet areas without the strong solvent odours associated with traditional solventborne products? New Resene Waterborne Sureseal is a pigmented penetrating sealer designed to ready a wide range of interior surfaces for topcoating, including old varnishes and Lockwood® finishes, is also suitable for use in bathrooms and kitchens. It has excellent adhesion, reduces bleeding of water stains, is low VOC and dries without the unwanted odour of traditional solventborne products. Specify it on your next project on baked enamels, glass/ceramics, fibre cement, glazed surfaces, plasterboard in wet areas, solid plaster, tiles, varnished surfaces or to seal plasterboard prior to wallpapering.

www.resene.com/waterborne-sureseal



Pick of the crop

The inspiration for The Big Apple Project was seeded from a mural off Market Street in Hastings, which prominently features a large red apple at its centre. From there, it grew into an idea for celebrating the people behind the biggest apple growing region in New Zealand – Hawke’s Bay District. Members of the local art community took on the challenge of painting 20 unique large apple sculptures with Resene products. Throughout August and September, the apples were displayed at various locations around Hawke’s Bay before going up for auction at the end of October.

Project creator, manager and curator Mauricio Benega says that the first year was a success and he hopes to make it an annual event for the Hawke’s Bay region. In the future, he would like to see it turn into a national contest, where artists across the country can apply to paint an apple and art lovers and collectors from all over New Zealand can bid on the auction. “The positive feedback we had on this project from the community was overwhelming. Almost everyone that you talk to in the area visited the Apple Trail or followed the apples online through social media. A big thank you to all our sponsors, the apple growers and the artists. We could not make this project successful without their support and talents.”

www.thebigapple.co.nz



Participating artists

Gillian Appleby
Brandon Blair
Jo Blogg
Richard Boyd-Dunlop
Glen Colechin
Mickey Espino
Tony Harrington
Helen Kerridge
Justin Kite
Elisa Koski-Taylor
Josh Lancaster
Isobel Loughran
Abbey Merson
The Pasifika Senikau Group
John Staniford
Ricks Terstappen and Sharleen Gamble
Patrick Tyman
Katharine White
Heather Wilson
Bernie Winkels



Fan favourite

If you've ever hand-coloured your renders, chances are you'll love Resene Wallpaper Collection 539325 – a retro, fan design with the same charming 'overlap' you get from colouring with copic markers. Incorporate it as part of a contemporary scheme by pairing it with chic black and white furniture in Resene Black White and Resene All Black balanced with accents in pale and deep green-edged blues like Resene Timeless and Resene Time Traveller.

www.resene.com/wallpaper



A taste of what's to come

The latest edition of *habitat plus – decorating and colour trends* is out now, and it's bigger and better than ever. You'll find it brimming with ideas to incorporate today's most popular paint colours, woods stains and wallpapers in your next project. Browse the major themes, motifs and hues that are dominating the decorating world now and heading our way soon. Pick up a copy at your local Resene ColorShop or reseller or view the digital version online.

www.resene.com/trendsbook



Slumber sanctuaries

In a chaotic world, bedroom design has become about creating havens where clients can rest and recuperate. But since what makes a haven can differ greatly from person to person, it can be hard for them to know what they want until they see it. The new *habitat plus – bedrooms* book is a great place to start, and it's full of beautiful ideas to get clients dreaming about what their own inner sanctum could be. Grab a copy or two from your local Resene ColorShop or reseller or peruse it online now.

www.resene.com/bedroombook



above: *Mataora* by Charlotte Grieve, Joseph McCreedy and Erin Philips features Resene Surrender on the outside and a gradient interior in Resene Charlotte, Resene Subzero, Resene Sea Green, Resene Guru, Resene Bird Flower and Resene Lemon Ginger. Image by Joe Hockley, www.joehockley.co.nz.

Front row seats

Those out enjoying the fresh spring weather on Takutai Square in Auckland's Britomart precinct were given the pleasure of enjoying a rest on some epic benches. The Brick Bay Nohonga 2022 winning projects were on display for the public to interact with before being moved to Brick Bay Sculpture Trail in time for summer.

This was the second time the competition took place, which is a collaboration between Brick Bay, Britomart, Resene and the Auckland Branch of the New Zealand Institute of Landscape Architects Tuia Pito Ora that challenges students and all levels of graduate landscape architects to design and construct creative nohonga (seats) for the people of Tamaki Makaurau to enjoy. Congratulations to all the winning teams on their creative and colourful projects.

www.brickbaysculpture.co.nz





All a flutter

Many of Resene's best-selling wallpaper designs are conversational, meaning they are peppered with quirky details that tend to get people talking. These types of wallpaper are an excellent option for both restaurants and bathrooms, as they offer patrons a talking point to break the ice. The exotic birds that characterise Resene Wallpaper Collection 539431 will definitely create some chatter, and yet, its refined colour palette and elegant watercolour-like style makes it just as suitable for more formal spaces. Pair it with adjacent walls in a modest cream like Resene Creme De La Creme, furnishings in a verdigris like Resene Green Acres and add glittering accents in Resene Rose Gold metallic.

www.resene.com/wallpaper

Resene
Rose Gold

Resene
Green Acres



Resene
Creme De La Creme

Master Painters announces 2022 Apprentice of the Year

The Master Painters New Zealand annual Apprentice of the Year competition, which is proudly sponsored by Resene, often involves a charitable element. But this year, for the first time ever, the four finalists were each tasked with redecorating a room to freshen up the Marlborough Hospice. The competition started with a trip to the Resene ColorShop in Blenheim to pick up all the tools and paint required for their project. The surface preparation was all done by hand so as not to disturb the other hospice residents and four different Resene paints in a range of finishes from gloss to flat were applied so that the finalists could really show off their skills. Judging took place throughout the two and a half days the apprentices worked to finish their rooms, and it was a very tight competition with only a single point separating the winner from the runner-up. In the end, it was Dunedin's Ashley Harris from Sims & Blue Painters and Decorators who came out on top and was named the 2022 Apprentice of the Year.

Congratulations to Ashley and to Christine Scott-Dick from Brent Pickworth Precision Painters (Motueka/Marlborough), Keisha Waitiri-White from Hamish Simpson Decorating (Gisborne) and Tommy Wilson from Silver Fern Painting (Wellington) for making it to the finals.



left: Ashley Harris shows off her award alongside Moana and Raymond Beveridge of Martin Beveridge Ltd, the winners of Master Painter of the Year.

Resene Quarter
Albescent White

Resene
Kina Brown

right: 2022 Master Painters New Zealand Apprentice of the Year Ashley Harris applies Resene SpaceCote Low Sheen tinted to Resene Quarter Albescent White to a room in the Marlborough Hospice to complement her already painted doors and trims in Resene Enamacryl gloss waterborne enamel tinted to Resene Kina Brown and tongue-and-groove paneling in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Kina Brown.

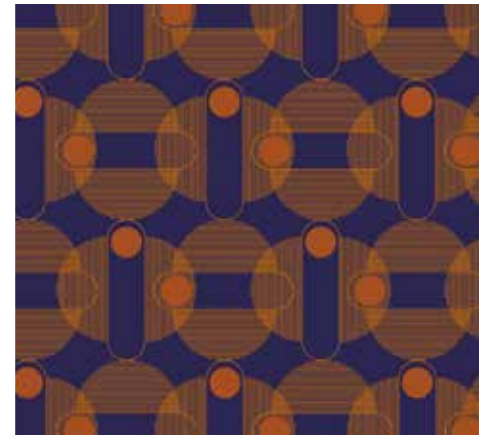




Start the season off right with *habitat* issue 37

As the weather gets warmer, clients are thinking more and more about how they can make the most of the outside of their homes. The latest issue of *habitat by Resene* is available now, and it's packed with ideas for transforming exterior spaces. Those building a new home or renovating their interior will also find plenty of tips for bringing earthy appeal indoors. Plus, get inspired by garage, workshop and porch transformations and find some great paint projects to keep the kids busy during school holidays. If you haven't received one by mail, pick up one in-store at your local Resene ColorShop or selected resellers or read it online.

www.resene.com/habitat



On a roll

The second Resene Wallpaper Design Competition has come to a close. This year saw another amazing selection of designs submitted, and with so much originality and creativity to choose from, the judges had their work cut out for them. Congratulations to all of the winners, whose wallpapers will be made into Resene WallPrint custom wallpaper in partnership with Aspiring Walls and will take home a share of more than \$7,000 in prizes.

Winner 'Shells' by Valerie Khoo (featuring Resene Eighth Parchment, Resene Castle Rock, Resene Licorice and Resene Neutral Bay)

Runner Up 'Floral Mural' by Kate Heeks-Purell (featuring Resene Black White and Resene Bokara Grey)

Runner Up 'Echoing' by Isabella Green (featuring Resene Vindaloo, Resene Paua and Resene Malarkey)

Want to create your own wallpaper? Upload an image or design into Resene WallPrint, choose your wall size and get your design printed into strips of wallpaper that are ready to hang. It's an ideal way to add customised personality to retail and hospitality spaces, commercial offices, residential homes and more.

www.resene.com/wallprint



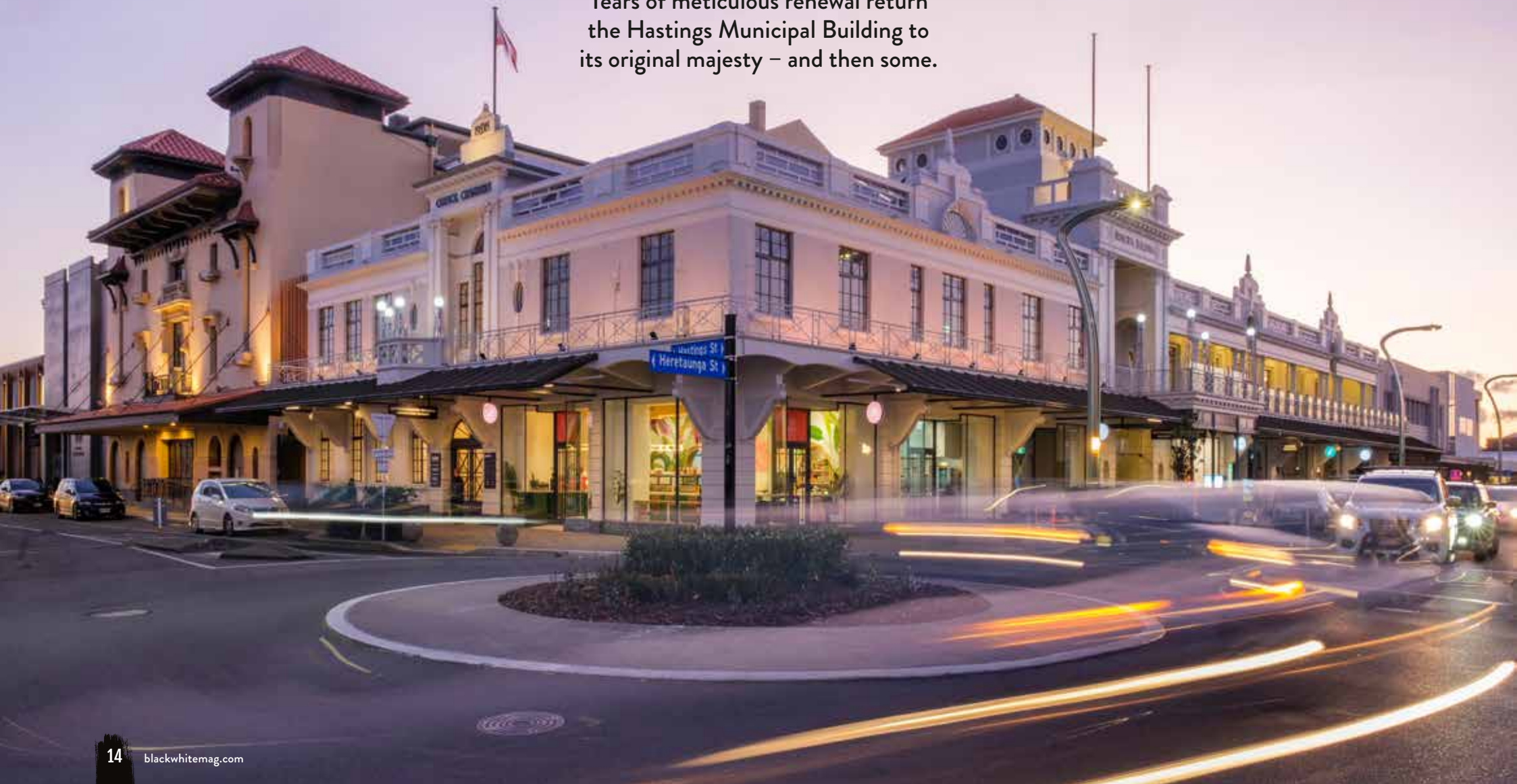
Timber trends

There are few more desirable trends in the architecture and design world than timber, and the ideas for incorporating it into projects both inside and out are virtually limitless. For fresh inspiration and to learn more about the Resene products and colours to use to enhance and protect your wood finishes to keep them looking great for the long haul, check out the new *habitat plus - wood stains* book. Find copies at your local Resene ColorShop or reseller or read it online.

www.resene.com/woodbook

Glory days

Years of meticulous renewal return the Hastings Municipal Building to its original majesty – and then some.



Undertaking a significant refurbishment of a heritage building is often far more difficult than building new, but the preservation of such historic gems is a worthy and noble pursuit. When the dust has cleared and the doors have been flung open once again to welcome the community back within a beloved building's walls, there are few more gratifying experiences for a project team.

The Municipal Building is one of Hastings' most cherished buildings. Constructed in 1916 adjacent to the Municipal Theatre to provide new premises for the Hastings Borough Council, it originally included council chambers and offices, a ballroom-style assembly hall and ground-level retail shops. Following a design competition, architect Albert Garnett's submission was selected for its distinctive balconies, tower, entries, verandas and shop fronts. Since opening more than a century ago, the Edwardian Free Classical style building has been a prominent landmark and played an enduring role in the civic and community life of the city.

In 2014, the Municipal Building was closed until important seismic upgrading and redevelopment could be undertaken, which commenced in 2018. While the Category 1 heritage listed structure had survived the 1931 Napier earthquake and been subsequently repaired, considerable efforts were needed to ensure this treasure would continue to stand strong for

many decades to come. The project was also the final piece of the Toitoti – Hawke's Bay Arts & Events Centre puzzle, which included the earthquake-strengthening and refurbishment of the Opera House and redevelopment of the former plaza to create a new multi-use space, Functions on Hastings – an eight-year-long endeavour, all in.

While seismic upgrading was important for ensuring the safety and soundness of the building, returning its exterior and interior designs to their former grandeur went hand-in-hand with the structural works. Guided by research and site investigations, Matthews & Matthews Architects were charged with the monumental job of architectural specification, interior design and

colour selection both inside and out – and they were fastidious in selecting hues that would be true to the building's original character.

"The colours used for the exterior and interior focused on the heritage values of the original design and were based on evidence of early colours, reflecting the same placement of tone as well as the generally light rendered finishes and materials originally used," explains Jane Matthews of Matthews & Matthews Architects. "Historic photos show that the original exterior colour scheme was crisp with a light colour to the rendered pilasters, cornices and parapet. An article in the Hastings Standard printed on 12 April 1917 noted 'the elevations have been delicately treated with a wash of sulphate and hydrated lime in two colours.' Resene helped us

.....

opposite: The freshly refurbished Municipal Building in Hastings sits handsomely on the intersection of Hastings Street and Heretaunga Street showing off its graceful heritage-inspired Resene colour scheme. Resene Lumbersider Low Sheen tinted to Resene Triple Merino was used for the many decorative elements from frieze to portico, on plastered cornices, pilasters, windowsills, parapets, veranda and balcony edges and soffits. Resene Grey Friars was tinted into Resene Lumbersider Low Sheen to bring depth and contrast to columns and the pilaster bases. The same colour was tinted into Resene Lustacryl to colour the joinery and the roughcast plaster walls are painted in Resene Lumbersider Low Sheen tinted to Resene Eighth Friar Greystone.

- Resene Triple Merino
- Resene Grey Friars
- Resene Eighth Friar Greystone

right: In addition to the events spaces, the Municipal Building also houses a variety of commercial retail businesses, cafés, bars and restaurants. On the laneway, pedestrians are partially sheltered from the elements while they explore while still enjoying the connections to sunlight and nature that the design provides. Walls painted in Resene Eighth Friar Greystone, architectural details in Resene Triple Merino and joinery in Resene Grey Friars.



did you know?

Resene
Cosmic

Resene developed a set of colour guidelines in conjunction with leading conservation architect Ian Bowman which reflect various historical periods, culminating in the creation of the Resene Heritage colour chart. For those wishing to recreate historically-accurate colour schemes from an earlier era, it's an ideal place to start. Order a chart free online at www.resene.com/specifierorder.

to identify a range of exterior and interior colours that suited the historic materials and details throughout the project, including Resene Triple Merino, Resene Eighth Friar Greystone, Resene Grey Friars, Resene Black White, Resene Rakaia and Resene Half Putty.”

Jane says that recovering original qualities of natural light through reinstated windows, light wells and connection to the laneway was also integral to the project. “The interior of the Hastings Municipal Building was originally light and airy, with white ceilings and walls and varnished timber joinery and trims. Interior colours were investigated on-site through scrape backs and with reference to written descriptions and available historic photos. Early colours evident in the Shakespeare Room and Assembly Ballroom involved soft natural colours, including pale ochre and pale terracotta. Our approach was to reflect the early appearance of the building with some adaptation – taking into account changes over time. Consideration was also given to the relationship of proposed exterior colours to the adjacent historic Opera House and the surrounding Central Character Precinct.”

Minimising the effects of the structural strengthening on the heritage qualities of the building was another a key part of the project. “In such a highly decorative and ornamental building, this was a complex and challenging design process,” says Jane. “New structural elements were carefully designed to minimise the removal of original heritage fabric. Strengthening works have been concealed or designed and detailed to meld with the original building, maintaining the quality of the heritage spaces. Historic fabric and detailing throughout the building have been retained as original or reinstated where needed.”

The team was unquestionably successful in this pursuit, and some have commented that the building might be even better now than the day it opened in 1917. “We love the lightness that the



colour palette has recovered – particularly at street level – where the original shopfronts with recessed entries have been reinstated. The beautiful green Middle Earth tiles are also a very close match to those originally used at the base of the shopfronts,” adds Jane.

“The Municipal Building was built for the community and it’s an important part of the shared memory of Hastings. It is amazing to see it strengthened both literally and in terms of the role it plays in the life of the city. Our concept began with a story of light: to bring back the light and energy of the community. Recovering its lightness is such a great outcome. Reinstating lightwells has allowed natural light to welcome you in and through the building, and to connect to the wonderful Opera Lane. Being able to see through the building now, with natural light on both sides, has really made the building more accessible and easier to navigate. The project has made it an inviting place to visit and use.”

Jane complimented the skilled painting of the new and historic materials and decorative details, including the original fibrous plaster detailing, pressed metal ceilings and joinery, revealing the beauty of these elements. It was Gemco Construction who completed both the build and painting on the project, and Construction Manager Eddie Holmes believes it was perhaps the most challenging but also the most rewarding job of his career.

“There were an awful lot of challenges,” he says. “Logistics are always a big one, because you’re working within the confines of a building with very small spaces and having to load in a lot of steel and reinforcing concrete – and also having to get in there to physically box in the formwork. With this type of work, we sometimes have to do invasive exploration to see what the structure is actually comprised of so that the strengthening can be done – but it has to be done in such a way to disguise it and fit in with the style of the original architecture. Of course, it also creates an awful amount of noise and



dust and dampness, which makes for a less than ideal environment for the workers. When you're doing things so carefully, the duration of the project ends up being quite long and those are difficult conditions to be in day in and day out for the better part of three years.

"Because the interior plaster systems were failing in the areas where we hadn't poured the new structure, the old paint was falling off, so we had to effectively go back to brick and start again in order to paint it. It was a huge job, but it all went really well. There were also some very intricate pressed metal ceilings and cornices that had to be rebuilt because of water damage over the years. It was very, very challenging to get it back to a place where we could apply the new paint system. Resene guided us on what products to use to fill in the chips, and I'm just so impressed with how the pressed ceiling and cornices came up. Because they don't make the same ones now as they did back then, we had to take down some sections, make moulds of them and recast them – but you wouldn't even know it."

Despite the outbreak of a global pandemic during construction, Eddie felt the timing of one of New Zealand's stricter Covid-19 lockdowns offered at least some positive benefits. "The lockdown was a fantastic time to give the guys a break, but then we also had an uninterrupted period where we were able to go back to work before others were and that made some things easier. And because we use a lot of commercial products, we weren't up against the same types of shortages that residential projects were because the special runs we needed were still available. We were able to pre-order and adjust our plans accordingly."

For Eddie, one of the best outcomes was in the Assembly Ballroom. "The original building was built in 1916, and then in 1924 they added a dining room on. In doing so, they blocked all the windows and doors down one side of the ballroom and it made it very unbalanced and a lot darker. We demolished the dining room and put steel doors and windows in to match and it just

opposite and above: The Assembly Ballroom (opposite) may have undergone the biggest transformation of the entire project. A dining room that was constructed eight years after the building opened previously obstructed many of the windows. Now, the space's rhythmic balance and many fine details are easy for all to see as the space is once again flooded in light. Resene SpaceCote Low Sheen tinted to Resene Half Putty was used to bring colour to the back of the stage and above the dado line. Other walls, ceiling and architectural details painted in Resene Zylone Sheen, Resene SpaceCote Flat and Resene Ceiling Paint tinted to Resene Black White and skirting and trims in Resene Lustacryl semi-gloss tinted to Resene Rakaia. The Shakespeare Room (above), which originally served as the council chambers, was painted in the same Resene colours and products to match the Assembly Ballroom.

- Resene Black White
- Resene Half Putty
- Resene Eighth Friar Greystone
- Resene Triple Merino
- Resene Rakaia
- Resene Grey Friars



looks brilliant in there now. There was only about eight years when people could enjoy that character in there and now we've just finally been able to put it back.

"It was fantastic, particularly on the opening day – just like seeing the Opera House coming back to life again. To see it now, it's probably back up to the wow factor of the day they opened it over a hundred years ago. It looks really, really smart now and it's great seeing it pumping with people."

Hastings District Council Arts and Culture Manager Megan Peacock-Coyle shares many of the design and build team's sentiments. "We have had such positive feedback from the community and had approximately 4000 people through on our open days when we first opened," she says. "My favourite outcome is definitely the way the building has opened up so that light flows through, from top to bottom and from street to laneway. The high ceilings create and enhance the grandeur of the beautiful building and allow a spacious and relaxed journey throughout all the spaces. The layout has also prompted our community to explore the building and laneway and to move in and through the tenancies with ease."

Megan also feels the Resene hues chosen for the interior and exterior of the building greatly enhance the finished effect. "The colour scheme is beautiful without being obvious, it ensures the building maintains its heritage and complements the stairs and balconies. The choices made were very considered; it is subtle but also creates a feeling you are in a majestic building.

"It definitely 'took a village' to complete this project and it was exciting to work with the project team on all the elements of the build. Being involved on a project this big was an adventure and allowed many learning opportunities. The most important aspect of our role, as the operational team at Toitotoi, was to understand all the reasoning behind choices being made so that we were able to engage, enhance and complement them as we added our final touches. It was a real pleasure to work with Matthews & Matthews Architects on this project. They were incredibly approachable, creative and helpful, and now we have such an amazing result." **BW**

To learn more about the Hastings Municipal Building and the other components of the Toitotoi - Hawke's Bay Arts & Events Centre project, visit www.toitovenues.co.nz and www.hastingsdc.govt.nz.

architectural specification, interior design and colour selection

Matthews & Matthews Architects, www.mmarchitects.co.nz

build and painting Gemco Construction, www.gemcogroup.co.nz

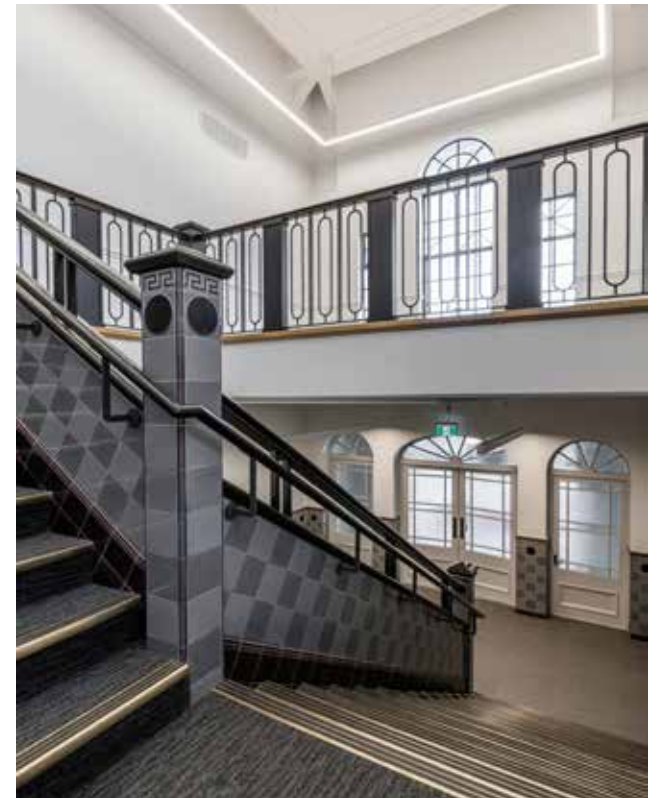
images Simon Cartwright and Andrew Caldwell, www.scphotography.co.nz



left and below: Many parts of the pressed metal ceiling and cornices had been damaged over the years. Since their designs were no longer in production, the build team had to remove parts that had been well-preserved and cast them to create their own reproductions. Walls and ceiling – including both new and historic materials such as the fibrous plaster and pressed metal details – painted in Resene Zylone Sheen, Resene SpaceCote Flat and Resene Ceiling Paint tinted to Resene Black White. The skirting and trims are painted in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Rakaia.

top tip

Lower sheen finishes, like Resene Lumbersider Low Sheen outside and Resene SpaceCote Low Sheen and Resene SpaceCote Flat inside, are sympathetic to old, weathered surfaces and help with disguising surface imperfections.



Blinded by the light

What causes glare and how to keep it from adversely affecting your projects.

Resene
Tacao

Glare is something you literally know when you see it, but that doesn't mean everyone knows what causes it or how to avoid it. In simple terms, glare is the difficulty of seeing in the presence of bright light. But in more technical terms, it's a visual sensation caused by a significant ratio of luminance between the surface that is being looked at and the source of the glare, such as direct or reflected sunlight or artificial light. The angle between the task and the glare source and the way your eyes adapt to changes in light have significant impacts on the way glare is experienced, but the specific paint colours and finishes you and your clients choose to use for the inside and outside of your projects can also be a factor.

What is luminance?

Luminance is the light that we actually see, and its brightness can be measured both as the light leaving a lamp or the light reflecting from an object's surface. It is expressed in either candelas per square metre (metric) or foot-lamberts (in the English system).

Designers may choose to manipulate luminance in their projects to produce a sense of drama or highlight sparkling elements in a space, but it's also necessary for practical

purposes like working, reading and cooking – typically referred to as 'tasks'. Tasks with too little brightness make it hard to see as there is less visible contrast between the task and what surrounds it. But too much brightness can produce levels of glare that either impair or prevent a desired task being performed.

Types of glare

Glare is generally divided into two types: discomfort glare and disability glare.

Direct glare comes straight from the light source. Reflected glare shows up on the task itself, such as a computer screen. Discomfort glare is a psychological sensation that does not necessarily impair your vision; but as the name suggests, it is uncomfortable. In buildings, discomfort glare can originate from small artificial lights, such as ceiling fixtures, which are significantly brighter than their surroundings.

Disability glare, on the other hand, prevents vision but might not cause discomfort. An example is holding a glossy magazine at an angle that reflects a light source back towards your eyes; a veiling reflection results, impairing your ability to read the page. Disability glare is often caused by the inter-reflection of light within the eyeball, reducing the contrast between task and

top tip

If you find a surface has too much glare once the project is finished, you can reduce the glare by applying a topcoat in a lower sheen clear finish, such as Resene Concrete Clear Flat, to reduce the gloss and reflection of the surface.

glare source to the point where the task can't be distinguished. This could arise when driving westward at sunset, for instance. But it can also happen when observers aren't looking directly at a bright illuminated source, like when they are focusing on a visual task such as a computer screen, where the bright source is within the viewer's peripheral vision.

When glare is so intense that vision is completely impaired, it is sometimes referred to as 'dazzle'.

Specifying smart

The last thing anyone wants after putting their heart and soul into a project is for it to be painful to look at – or worse, dangerous. But luckily, glare can be avoided by incorporating some simple considerations into your general design and specification practices.

You may recall learning from a previous issue of *BlackWhite* magazine about Light Reflective Values (LRV). An LRV refers to the percentage of light that a paint colour reflects and is measured on a scale from 0% (which would be a pure black that doesn't reflect any light) to 100% (which would be a pure white that reflects all light). For easy reference, you can find a colour's LRV on the back of each Resene colour swatch and on Resene's online swatch library, www.resene.com/colour. If a paint colour has an LRV above 50%, it is reflecting more light back than it is absorbing. So understandably, if a paint colour is reflecting more light, it can cause more glare than a colour that reflects less light.



did you know?

Older people are usually more sensitive to glare due to the aging characteristics of the eye. Keep this in mind when specifying for community centres, libraries, aged care, healthcare facilities, retail and other projects where elders may be present as you may need to adjust your colour and finish selections to better suit users.

Resene
All Black



Of course, an understanding of LRV will only get you so far because glare is dependent on other factors. Since it's light that really causes glare rather than a particular paint colour, the sources of light, how bright they are and how direct they are need to be taken into account. That's why it's so important to view your colour swatches in situ whenever possible – and for your lighting design to be finalised – so that you can see firsthand how the colours will be affected before you or your client sign off on the selection. It's also strongly recommended to view larger samples such as Resene A4 drawdown paint swatches, which can be ordered online at www.resene.com/drawdowns, or by brushing out a Resene testpot. From there,

- **above:** While they
- appear the same,
- Resene CoolColours
- don't absorb as much
- heat as normal Resene
- colours and can help
- balance competing needs
- like blending your building
- in with its surroundings and reducing glare
- with meeting manufacturer requirements for
- specified LRV values. The timber cladding of this
- residential home is stained in Resene Waterborne
- Woodsman CoolColour Pitch Black and the
- soffits, brickwork, trims and shutters are painted
- in Resene CoolColour All Black. Design and
- image by Studio2 Architecture, www.s2a.co.nz.
- Build by BigSky Build.

Resene
Waterborne Woodsman
Pitch Black

you can reduce glare by choosing a darker colour, a lower sheen and by adjusting your lighting.

Paint colours also reflect light in different two ways, specularly (or mirror-like) and diffusely, which is why the finish you choose also affects glare. A black paint in a high gloss finish can reflect significant amounts of light but you have to be opposite the light source in order to perceive it. Conversely, a flat white paint also reflects a great deal of light, but it does so diffusely. Textured surfaces also help diffuse light – even if they're glossy – as the different facets cause light to bounce off in different directions rather than directly back to the observer's eye. Glare can be reduced by choosing a lower sheen or more textured finish, or both.

Outside considerations

As a rule of thumb, it's best to choose colours for building exteriors that have a lower LRV if you want to avoid glare. Firstly, there are a number of factors outdoors that are beyond your control,

such as the brightness and ever-changing angle of the sun and the colours of your building's surroundings. Not only will whites and bright colours with high LRVs reflect more sunlight back at the observer, but these hues almost always contrast sharply with their surroundings – which in some ways exacerbates glare.

Many councils understand this and have in turn set maximum LRVs guiding what colours you can use on the outside of buildings to make sure exteriors fit suitably into their surroundings and don't create unnecessary glare. Often, this is below 50%. However, many suppliers of building systems and supplies require specified coating colours to have an LRV of no less than 40% as darker paint colours absorb more of the sun's energy than lighter hues, and the heat from this energy can be so intense that it damages the substrate. In these circumstances, Resene CoolColours can be important for balancing the need to camouflage and reduce glare with the requirements of your building

material. Resene CoolColours look the same as normal Resene colours, but thanks to special pigment technology, they reflect more heat so that the surface and substrate don't get as hot as a normal colour would. They are created by replacing the standard carbon black pigment that absorbs heat and light with a unique pigment that enables much of the infrared portion of the sun's energy to be reflected.

Of course, choosing a lower sheen formula or textured finish for exterior surfaces can also help to further reduce glare. Low sheen and matte options suitable for exterior applications include: Resene Lumbersider Low Sheen waterborne paint, Resene Lumbersider Matt waterborne paint, Resene X-200 weathertight membrane, Resene Walk-on flooring and paving paint, Resene AquaShield mineral effect, Resene Non-Skid Deck & Path and Resene Waterborne Woodsman wood stain – all of which can have Resene CoolColours tinted into them. Resene Construction Systems also offers a wide range of textured exterior cladding systems. Speak with your Resene representative to learn more about the choices that will best suit your project or find out more about these products at www.resene.com/products and www.reseneconstruction.co.nz.

When designing buildings, be sure to take care with surfaces that will be angled towards the sun, as these can be high risk for causing glare issues for neighbouring buildings and to passing drivers.

The inside scoop

When it comes to avoiding glare through your interior specifications, you'll typically have far more control. In addition to being able to choose your Resene paint colour, sheen and surface texture or Resene wallpaper, you can also generally manipulate the angle that light hits your painted surfaces – something that is much harder to control outdoors. Softer,

more diffused lighting options such as upward-facing lights can provide adequate ambient lighting while reducing glare from walls and the light sources themselves. You can also avoid reflective tiles and glass, incorporate blinds, shades or curtains on windows so that users can control the amount or transmittance angle of sunlight entering the space, add diffusing media or shades to light fixtures, add dimmer switches and provide adjustable task lighting to give occupants the ability to reduce glare if it does occur.

top tip

Check out the Resene Curtain Collection for a range of fabrics designed to work with popular Resene colours. Selections include solids, stripes and patterns designed to complement a wide range of colour schemes and décor styles.

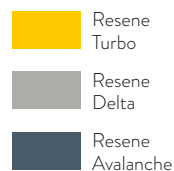
Using glare to your advantage

There are certain instances where the principles of glare can be useful and even enhance the user experience and safety of your project. For example, painting a white or reflective edge on to dark stairs or painting safety lines on to the flooring of a warehouse for pedestrians to follow can help people avoid hazards and dangerous equipment. In these cases, glare and contrast draw the viewer's attention and make detriments to their safety easier to see. **BW**

top tip

For residential and light commercial uses, Resene Walk-on flooring and paving paint and Resene Non-Skid Deck and Path are ideal for highlighting edges of stairs and decking to increase safety. Use two coats of Resene Uracyl 403 for yellow and white industrial line markings and safety stripes.

right: The principles of glare can be leveraged to increase the safety of your project, such as painting contrasting colours and safety lines on to flooring so that pedestrians can navigate around hazards. To create a contrast effect, try painting flooring in Resene Avalanche and Resene Delta and add safety stripes in Resene Uracyl 403 tinted to Resene Turbo.



Blackest is the new black

New Resene Blackest Black crowned the company's darkest colour offering yet.



Colour theory is an amazing thing, full of brain twisting facts. For example, we talk a lot about the effects that light has on colour, but colour itself is reflected light. And since the colours we see are actually missing the light waves of the hue we think we're looking at, this means that what we collectively call 'black' is actually the absence of all colours – though not completely, at least in the world of paint.

Resene Group Technical Manager Mike Clowes says a paint colour can only be classified as black if it reflects less than 1% of incident light. Recently, he and his team formulated an even blacker black than Resene Black, the colour that specifiers would previously turn to when only the darkest would do. As it turns out, shaving down that last percentage is a very tricky thing.

"Blackness and light reflection are inversely proportional. The lesser the light reflection from an object, the blacker it is," explains Mike. "Since black pigment is the key component of a black paint colour, a range of parameters such as its particle size, concentration, surface functionalities and stabilisation influence the jetness of the black colour it generates.

"Finer black pigment particles usually exhibit higher jetness. So, it was crucial to bring the particle size down to the smallest possible level and stabilise it without it getting re-agglomerated. We were able to optimise all these key factors to create Resene Blackest Black, which is much jetter than Resene Black. Viewed side by side against conventional black finishes, it's amazing how Resene Blackest Black has so much depth and impact."


Mike says that new products and developments, including the Resene Blackest Black project, are typically the result of a market need or gap. Resene has a long history of responding directly to trade and specifier needs. The decision for the company to begin producing the expanded British Standard colours (also known as BS2660) was driven by a request from an architect, David Launder, who had recently returned from the UK and brought the colour chart to Tony Nightingale – who was Resene's Managing Director at the time. David asked if the company could replicate some of the stronger colours, but Tony decided they'd do them all.

"Even if the need is small, Resene's sales and marketing teams may recognise an idea as having potential," says Mike. "Or, as was the case with our Resene Blackest Black technology – which, in this case is pigment technology – it was developed and made available by a raw material supplier. It then becomes our role to identify the potential and progress from there.

"We are always on the lookout for new colour pigments that will either allow us to move into new colour space or pigments

top tip

Resene Blackest Black is available in Resene A4 drawdown paint swatches. Order swatches online at www.resene.com/drawdowns.

 Resene Stepping Stone

opposite: Resene Blackest Black is ideal for a media room, as it is jetter and thus absorbs more light than other colours. Wall painted in Resene SpaceCote Low Sheen tinted to Resene Blackest Black, floor in Resene Stepping Stone, cabinet in Resene Lustacryl tinted to Resene Nero, large vase in Resene Element, small vase in Resene Foundry and wood board in Resene Blackest Black. Chair from Matisse, rug from Baya, Frame television from Samsung.

left: When compared with other popular and familiar Resene blacks, it's easy to see the jetness of Resene Blackest Black. Background and board in Resene Blackest Black with Resene A4 drawdown paint swatches in (from left to right) Resene Nero, Resene Element and Resene Foundry and vases in Resene Element (bottom) and Resene Foundry (right).

right: Resene Blackest Black is initially available in Resene SpaceCote Low Sheen, but if you would like it in a higher sheen finish, simply topcoat it in Resene Concrete Clear in your choice of sheen. Background and small board in Resene SpaceCote Low Sheen tinted to Resene Blackest Black. Cups, bowls and small pot all in Resene SpaceCote Low Sheen tinted to Resene Blackest Black then topcoated with Resene Concrete Clear gloss. Projects by Amber Armitage, images by Melanie Jenkins.

 Resene Foundry

 Resene Nero

 Resene Element

 Resene Blackest Black

that offer additional benefits. Resene CoolColour technology is a very good example of this approach.”

For those keen to try Resene Blackest Black on an upcoming project, the colour is initially available in Resene SpaceCote Low Sheen, which was used to make the Blackest Black colour card. Mike says it is likely to be trialled in Resene Waterborne Super Gloss hybrid waterborne alkyd (which is formulated using novel waterborne alkyd technology) over the coming months to expand the substrates the colour can be applied to.

Until then, the colour can be topcoated in Resene Concrete Clear satin or gloss for those seeking a different sheen. Initially, interior applications that will really benefit from the colour's depth, such as windowless theatres and cinemas, are the ideal place to specify it. Feature walls and stable surfaces like steel and concrete are other options, however it is not recommended to be used on surfaces that could warp, such as fences. If a surface such as a wooden front door is fully sheltered from the sun then Resene Blackest Black in an exterior hybrid waterborne alkyd finish can make a stunning statement. *BW*



A league of her own

Di Henshall's
extensive experience,
complementary skill sets
and problem-solving
savvy set her apart.

To those outside the industry, interior design may seem like it's simply the icing on the cake and that everything that is truly needed is already there. But Di Henshall knows that each of her clients is always missing something, and that her job is really about giving them what they don't have. "They either don't have enough time, confidence or intuition to turn their own home into a space that truly reflects their personalities and lifestyle. I give them that, and in some cases, much more."

The more you get to know about Di, the more you understand how much her upbringing has played a part in the way she approaches problem solving during what has already been a long and successful career. She was about five years old when she realised design was her true calling. Although both her parents are scientists, Di's mum illustrated two zoology textbooks and her father spent many years singing in the opera chorus section. And this dichotomy of rationalism and artistic talent is something Di evidently shares.

Di originally attended art college in Liverpool where she studied interior design, building office practice, the history of interior design and mixed media. She then worked for a major kitchen manufacturer in the UK as their export designer, designing showrooms and exhibition stands around the globe as well as cabinetry for private residences in the Middle East, Far East and northern Africa. After arriving in Australia, she worked for a group of architects in Melbourne before starting her own practice in 1988.

At that time, Di had two tiny kids and her husband worked away, so taking control of her working life seemed like the most reasonable solution for keeping the family all together in one place. Today, her Noosaville studio has been in business for 33 years and has completed more than 2,550 projects across locations that stretch from Northern Queensland to Victoria to New Zealand. From new builds to major renovations, she's worked on residential

below: Di understands the power of opting for different sheen levels when carrying the same Resene colour across different surfaces, as demonstrated in this Sunshine Coast home. Walls in Resene SpaceCote Low Sheen tinted to Resene Alabaster, cabinetry and kickboards in Resene Eighth Lemon Grass, architraves and skirting boards in Resene Lustacryl semi-gloss tinted to Resene Alabaster and cornice and ceiling in Resene SpaceCote Flat tinted to Resene Alabaster. Build by GRJ Building. Image by Jennifer Oliphant, www.jenniferoliphant.com.

Resene Alabaster Resene Eighth Lemon Grass



and holiday homes, downtown penthouses, farmhouses, hotels, commercial offices, retail, restaurants, retirement facilities and resorts through to tiny single bedroom flats. Among her most memorable projects are ones she completed across the Tasman, in Queenstown. “We have done two projects there so far, and both of them won House of the Year awards. We are also currently working on the interior specifications for another house in New Zealand that I expect will be a favourite,” says Di.

“I love working in Melbourne as well. We did a complete makeover of an inner-city apartment a couple of years ago that was a standout. The client cried when she walked into the completed project. She couldn’t believe how happy it made her.”

While the ability to provoke that kind of ‘wow’ factor alone would be enough to set her apart, Di has a unique advantage to serve her clients above and beyond most other interior designers: she also has a builder’s licence. These dovetailing skills have allowed her to take an even larger role in her projects, with the perk of being able to create custom furniture and millwork in-house.

“Being a qualified builder is a brilliant adjunct to my design qualifications and experience,” says Di. “It’s like having a foot in both camps: practicality and creativity. I am also qualified and experienced in furniture design and cabinetry design, which opens up a universe of possibility when designing for our clients. So, we’re a sort of one-stop-shop for design and decoration – designing buildings from the ground up, right down to teaspoons.

Di says that some of her clients have been designing, renovating or redecorating for years before they land on her doorstep. “Invariably, they have either run out of time, confidence, passion or ideas and at that point they feel like they are sort of ‘resorting’ to asking for my input. But it’s when the process of working with me and my team gets underway that they begin to realise that there is a huge difference between what we do as a design practice and the other experiences that they have had in the past.

“The interesting and fairly unique aspect of what we do is the breadth of service we offer and the experience and qualifications we have. I only employ graduates from recognised, full-time

right: A deep blue green brings character to this Sunshine Coast residence’s kitchen designed by Di Henshall. Walls and ceiling in Resene SpaceCote Low Sheen tinted to Resene Alabaster and cabinet doors, panels, kickboards and open shelves in Resene Timekeeper. Build by GRJ Building. Image by Jennifer Oliphant.

Resene
Timekeeper



right: Thanks to Di, a combination of creative lighting and bold colour use sets this Queensland commercial office apart. Walls in Resene SpaceCote Low Sheen tinted to Resene St Tropaz. Build by Woollam Constructions, constructions.woollam.com.au.



design schools who either have a diploma or a degree in Interior Design. And then we also have qualified draftspeople and business graduates that support the design team.”

While residential projects are always challenging, Di finds them equally rewarding and considers them her favourite typology to work on. “It is vital to get inside the head and heart of the client in a very short space of time so that I can understand how far I can move them, how they will respond to certain colours, textures and so forth,” explains Di.

“I also love doing workspaces as the response from the teams is always a joy,” she adds.

“Some projects take years of planning and execution; others get flipped in a few weeks. In all cases, without exception, the same degree of tenacity and passion is put into each. Every project is a challenge and a great source of energy and excitement for both me personally and my whole team.”

Di says that she can’t even remember when she began using Resene in her projects, as it was such a long time ago, but she’s glad she did. “I was first drawn to Resene’s edited colour range, how it was presented, how it was clearly thought-through. The difference between Resene’s colours and the others was significant. It was only after a few years that I started to learn the real differences between the quality, application, philosophy and all the other elements that set Resene apart from the pack. Most of our clients now know the name Resene because we share this knowledge with them also.”

While it’s difficult to pick her favourite hues, there are a few Di finds herself coming back to over and over again. “My all-time go-to white is Resene Alabaster and I get ribbed about it all the time, as I can never get away from using it. It’s been in nearly every project for at least some application. Each of the different strengths of Resene Tea are also brilliant and I have been drawn to Resene Masala tones on more than one occasion. And Resene Coast is another colour I have used a few times to great effect,” she says.



Di enjoys bringing new talent into the fold of her business and finds it rewarding to mentor younger designers that are just starting out in their careers. “We have a small team, including an assistant to the design team who is currently studying interior design. She absorbs so much and gives so much back; it is thrilling to see her unfolding like a flower as she gets more confident.

“I wish I had been given more advice when I was starting out,” says Di. “There are three things that stand out to me that I do wish younger designers would adopt. Firstly, to listen – truly listen – to clients without planning in your head your response to them. Take some breathing space before replying, so you can absorb the underlying messages that are being given in their conversation.

“Another one is to take a tape measure with you everywhere you go and practice measuring things, even mundane things in your own home such as heights of hanging rails in wardrobes, heights of drawers, heights of tables and seats. They don’t teach you how to measure in uni or design school, and you will be amazed how, once you truly understand measurement without a tape measure in your hand, it affects your ability to do space planning. You’ll also be able to explain to a client how things will look and feel even when you’re standing in an empty space trying to illustrate what is about to happen.

“Lastly, colour – don’t be afraid of it, but also respect how it affects just about everything. Always view larger samples like a Resene drawdown swatch or do a brush-out before specifying a colour, as looking at a small sample of colour is no way to make a final selection.”

Like many design studios that have continued working over the course of the pandemic, the way her team operates has shifted as of late. Di used to make three or more trips abroad each year to source special furniture and textiles for her clients, but it’s been far more difficult to do so more recently. And even with the ability to produce bespoke furniture in her own studio, getting enough materials and hands to build items has become trickier. “The biggest continual issue is the supply chain and lack of human resources,” she says. “It is incredibly difficult to recruit new staff for the furniture factory and to get products to arrive on time (or at all) is an ongoing issue for both sides of the business that I think will be here for at least another year.”

But despite these challenges, her team is as busy as ever and is continuing to power through many impressive projects. And with her attention to detail and experienced eye for colour, we’re always voracious to see what Di does next. **BW**

To see more of Di’s work, visit www.dihenshall.com.au.

Seeding knowledge

Everything you need to know about Resene's growing plant-based paint offerings.

There can be a whole host of reasons for choosing a particular paint, from its intended use to the substrate it will be applied on to its durability and the finish that's desired. While you probably know where to browse Resene's products online (www.resene.com/products) and find technical information and data sheets (www.resene.com/datasheets) to determine whether a paint is fit for purpose and how eco-friendly it is, you may not know off the top of your head what to choose if your client requests a plant-based or vegan paint. The good news is, it's far easier to specify than you might think.

Renewable reasoning

As people have become increasingly conscientious about the impacts their personal choices make on the environment, plant-based paints have become a hot topic. But Greg Percival, a senior chemist on the Resene Technical Team, says that there are still many misconceptions about how we think of 'renewables' with respect to the world of paint.



Resene Staycation

Resene Boundless

"Most paint systems have been based on organic polymers using combinations of carbon, hydrogen and oxygen sourced from fossil hydrocarbons – or what most people who aren't chemists refer to as 'oil'. Minimising the use of fossil hydrocarbons is a priority for the paint industry and research is now focused on using carbon from biological sources which can be recycled into the atmosphere then back into plant growth without increasing atmospheric carbon dioxide – hence the term renewable," he says.

Technological trends

Over the last few years, Resene chemists have been busy developing new hybrid waterborne alkyds – which is a relatively young area of technology. These products are actively replacing solventborne formulas; but unlike solventborne products, hybrid waterborne alkyds meet Environmental Choice standards.

"Alkyd polymers based on plant oils such as linseed and castor can be formulated with 60% to 95% renewable content depending on the required paint properties and for higher performance combined



Paint it with plants

Some of Resene's latest paint offerings are plant and mineral based. Here's a selection to help you choose Resene plant-based paints for your projects:

Interior wall paint and ceilings

Resene Room Velvet low sheen hybrid waterborne alkyd

Door, trim and joinery paint

Resene Waterborne Lusta-Glo semi-gloss hybrid waterborne alkyd
Resene Waterborne Super Gloss full gloss hybrid waterborne alkyd – coming soon

Decking

Resene Woodsman Decking Oil Stain hybrid waterborne alkyd

Exterior and interior timber

Watch this space for two new Resene products coming soon

with other polymers to create hybrid waterborne alkyds," explains Greg. "Research is continuing to improve the performance properties of these hybrid alkyds to meet or outperform the conventional fossil-based polymers currently in use in solventborne products. As volumes of these materials grow, production costs will reduce and provide a number of benefits such as improved indoor air quality, an alternative income source for farming and specialisation of plant types for arid and low productive land.

"Development of the renewable plant-based theme is being extended beyond the polymers into pigment dispersants, thickeners and non-VOC solvents and plasticisers to further reduce fossil-based content. For paint applicators and DIYers, this means a healthier environment without being penalised with a higher cost or compromised performance."

Ethical considerations

Unless you are a vegan or know a vegan, you might feel a bit in the dark about what the term means. Veganism is a lifestyle that goes far beyond what food or drinks someone does or doesn't consume to fuel their body. While personal values can differ from one individual to another, any product or ingredient that comes from an animal or insect is generally off the table. Vegans are among the most avid label readers and have taken the time to learn all the many ways in which animals and insects are used to create the foods and products we encounter in our everyday lives – and the cryptic names that manufacturers use to identify them. You may be aware of more obvious considerations, like that many vegans won't wear leather products. But savvy vegans also won't purchase clothing from suppliers that use animal-based glues or dyes in their clothing or footwear production.

Sometimes even products that don't seem like they should contain animal products do. For example, many wines and beers use animal products like isinglass – a gelatinous substance obtained from the dried swim bladders of fish – as clarifying agents. And carminic acid, or cochineal, is a common edible colouring used in many foods and drinks to impart red or magenta tones that is made from small female beetles that can be found on wild cacti in Central America. There



are also products you may be generally familiar with, such as shellac and gelatin, but you may not have realised they are derived from animals or insects.

Are they the same?

While they sound the same, a plant-based paint and a vegan paint are not necessarily one and the same. Plant-based paints are focused on being developed from plant-based materials and will avoid use of fossil hydrocarbons, while vegan paints may contain plant-based ingredients as well as fossil hydrocarbons.

Principled paints

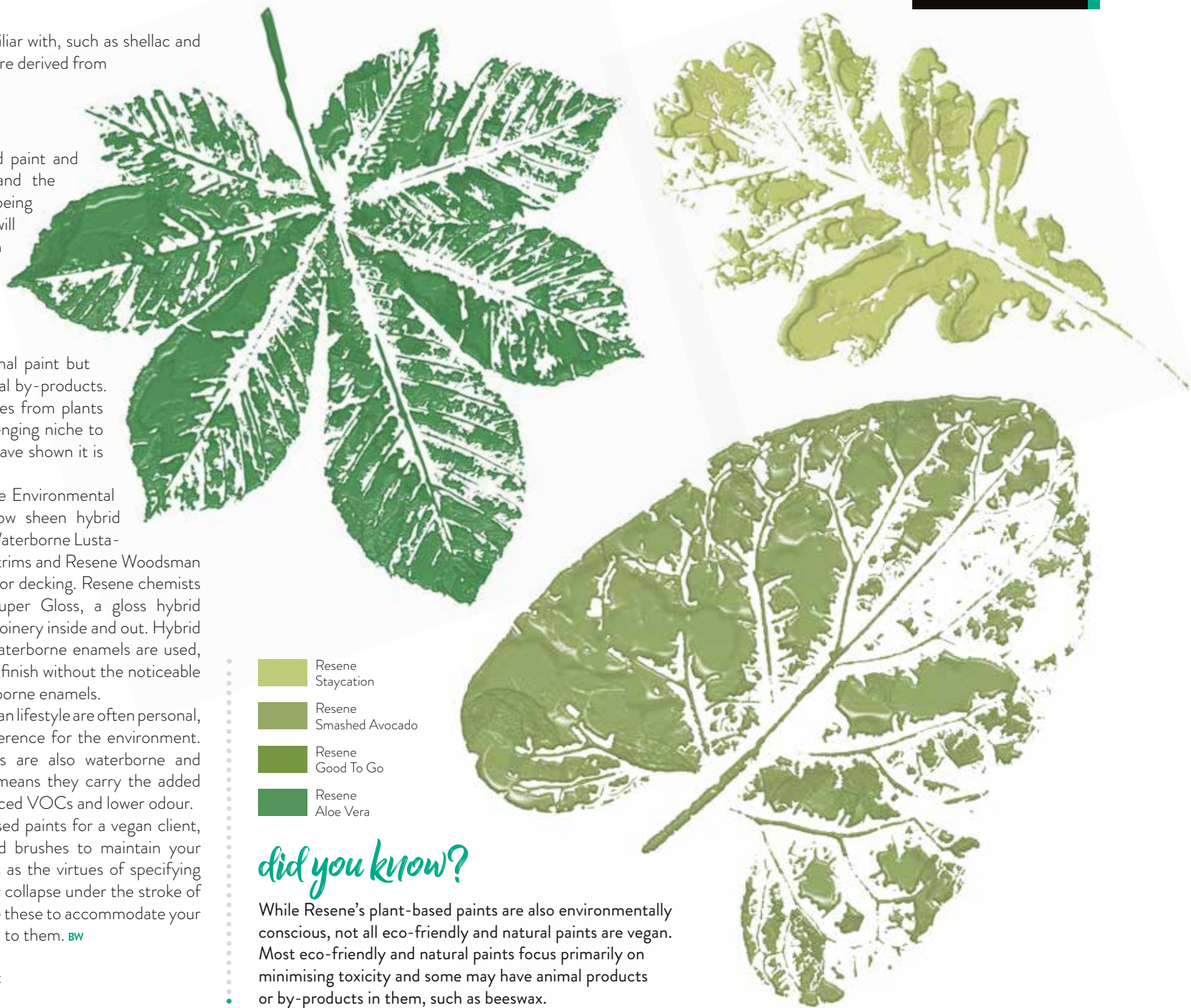
Plant-based paints are made just like normal paint but without the use of animal products or animal by-products. Therefore, everything that's in the tin comes from plants and minerals. That might sound like a challenging niche to fill, but Resene's recent product launches have shown it is possible to achieve.

This means you can choose products like Environmental Choice-approved Resene Room Velvet low sheen hybrid waterborne alkyd for interior walls, Resene Waterborne Lusta-Glo semi-gloss hybrid waterborne alkyd for trims and Resene Woodsman Decking Oil Stain hybrid waterborne alkyd for decking. Resene chemists are also finalising Resene Waterborne Super Gloss, a gloss hybrid waterborne alkyd which is ideal for trim and joinery inside and out. Hybrid waterborne alkyds can be used wherever waterborne enamels are used, providing a more durable film and smoother finish without the noticeable yellowing associated with traditional solventborne enamels.

The reasons why someone embraces a vegan lifestyle are often personal, but many choose it because of a deep reverence for the environment. Conveniently, Resene's plant-based paints are also waterborne and Environmental Choice approved – which means they carry the added wellness and environmental benefits of reduced VOCs and lower odour.

If you are tasked with applying plant-based paints for a vegan client, we recommend using synthetic rollers and brushes to maintain your client's values through the painting process as the virtues of specifying Resene's plant-based products can instantly collapse under the stroke of a boar bristle paintbrush. Simple gestures like these to accommodate your client's choices can be incredibly meaningful to them. **BW**

To learn more about this fascinating topic, check out www.resene.com/archmemo-plantbased-paints.



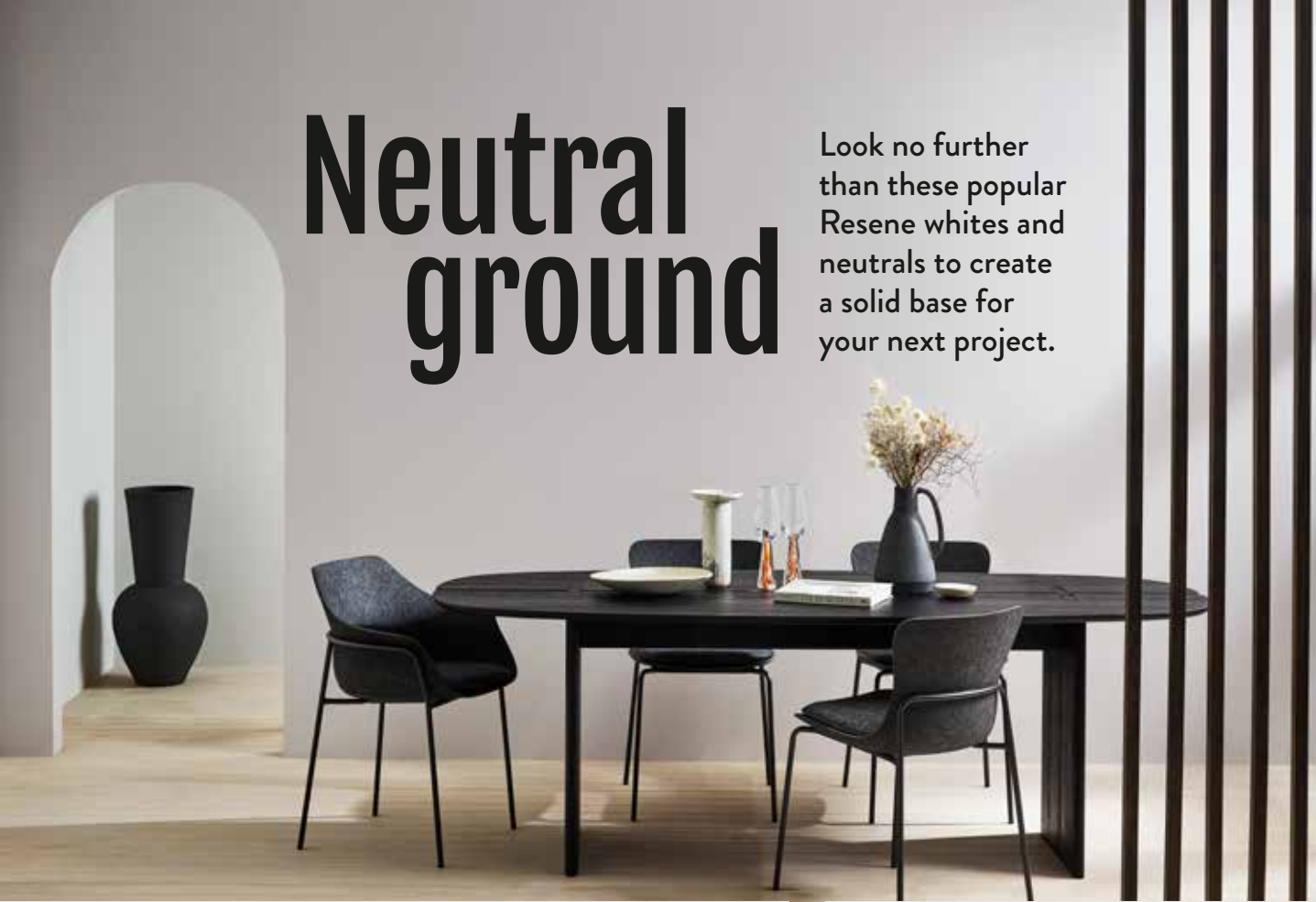
- Resene Staycation
- Resene Smashed Avocado
- Resene Good To Go
- Resene Aloe Vera

did you know?

While Resene's plant-based paints are also environmentally conscious, not all eco-friendly and natural paints are vegan. Most eco-friendly and natural paints focus primarily on minimising toxicity and some may have animal products or by-products in them, such as beeswax.

Neutral ground

Look no further than these popular Resene whites and neutrals to create a solid base for your next project.



Year after year, the most popular Resene paint and wood stain colours are neutral hues – so we know just how much people love using understated, flexible and easy-to-live-with tones. But since there is no real ‘one size fits all’ neutral, it’s smart to keep abreast of Resene’s latest neutral colour releases and see how others are blending them with tried-and-true favourites. You might just find a new-to-you hue with the perfect combination of character, complexity and calmness to lay the groundwork for building out your colour scheme on a current or upcoming project.

We put our team to work with seven different paint colours from the latest Resene The Range fashion fandeck and two different wood finishes to show off some of our favourite new releases and demonstrate how much flexibility, diversity and interest an all-neutral colour scheme can offer when you work with a broad enough palette.

Using high contrast paint and wood stain colours is a direct route to increased interest. To add variation to this look, opt for softer and more complex versions of these neutrals.

The greige undertones in Resene Kinship can take on different characteristics under different lighting conditions and paired with different colour combinations. Sometimes, it can look milky with a creamy edge. Other times, it can feel cool and dusted and even take on a tinge of violet without feeling overtly purple.

Resene Boris has a sooty edge that keeps it from feeling too black or heavy. While true blacks can look chic and classic in a gloss finish, the greyed-off nature of Resene Boris makes it a great candidate for use in flat and low sheen paint finishes and textured surfaces where you want a contemporary matte look.

And although we love the look of Resene Charred Black and Resene Pitch Black, we think Resene Tiri is an underrated wood

Enjoy the extra warmth that comes from finishing tongue-and-groove timber walls in Resene Colorwood Breathe Easy from the We Speak Beach palette. The ever-so-slight touch of colour has more complexity than your typical true whitewash white, and because the wash doesn’t completely cover or distort the wood grain, the timber’s inherent beauty is still the hero.

Right wall painted in Resene SpaceCote Low Sheen tinted to Resene Kinship, timber paneling finished in Resene Colorwood Breathe Easy and floor in Resene Walk-on tinted to Resene Stepping Stone. Lamp and chair from Matisse, table from Ligne Roset, handbag from Faradays.



stain option that should be more widely embraced. In interior projects where a blacker timber stain may be too strong, this deep grey hue offers a certain level of restraint that lends a uniquely understated appeal.

above left: Arched wall painted in Resene SpaceCote Low Sheen tinted to Resene Kinship, left wall and back wall in Resene SpaceCote Low Sheen tinted to Resene Sea Fog, floor finished in Resene Colorwood Breathe Easy, wood partition stained in Resene Colorwood Tiri and large vase on floor in Resene Lustacryl tinted to Resene Boris. Dining table and chairs from Ligne Roset, wine flutes from Faradays, soapstone dish, bowl and vase from Asili.

Resene
Colorwood
Charred Black

Resene
Colorwood
Tiri



Neutrals in general have been entering a 'warming cycle'. Every couple of decades, the most popular options flip from cool to warm and back again in an attempt to keep our project designs looking new and fresh. If you or your client are not quite ready to take the plunge with a creamy, beige or brown colour scheme, start slow by incorporating hues like Resene Foundation, Resene Courtyard, Resene Stepping Stone and Resene Kia Kaha on furnishings and accessories against cooler neutral backdrops such as Resene Sea Fog or Resene Kinship.

Arched wall painted in Resene SpaceCote Low Sheen tinted to Resene Kinship, left wall and back wall in Resene SpaceCote Low Sheen tinted to Resene Sea Fog, floor finished in Resene Colorwood Breathe Easy and vases in Resene Foundation (left) and Resene Boris (right). Chair from Matisse.

Resene Foundation

Resene Colorwood Breathe Easy

Work of art

Resene has a huge range of neutral wallpaper offerings, including repeating patterns both large and small, murals, textures and paintable options. In an art-filled space, the mosaic-esque look of Resene Wallpaper Collection AGA602 – a design that's full of complex neutral tones – blends beautifully with our neutral paint and wood stain colour picks. Try it with adjacent walls in Resene Kinship, flooring in Resene Colorwood Breathe Easy and accessories in Resene Sea Fog, Resene Stepping Stone and Resene Boris.

Resene Stepping Stone



Being too minimalistic with your paint specifications can run the risk that your project comes out cold, flat or less than memorable. But by using a range of dark, medium and light Resene neutrals in a mixture of warm and cool colour temperatures layered with different textures, you'll be spoilt for options for creating different moods while carrying the same palette across a number of adjacent spaces. To add more visual texture, don't be afraid to try layering multiple paint colours and mixing them with Resene FX Paint Effects medium. Or, use Resene Sandtex to add a covetable sandstone-like tactile texture to surfaces or decorative objects. **BW**

top left: Background in Resene Kinship, lidded dish in Resene Foundation and vases in (clockwise from top left) Resene Stepping Stone, Resene Sea Fog, Resene Kia Kaha and Resene Boris.

left: Background in Resene Kia Kaha, tray in Resene Stepping Stone, bowl in Resene Courtyard, ribbed vase in Resene Foundation and tiny pots in Resene Boris (left) and Resene Sea Fog (right).

bottom left: Background in Resene Foundation with Resene FX Paint Effects medium mixed with Resene Courtyard applied on top, A4 drawdown paint swatches in (from top left to bottom right) Resene Boris, Resene Kia Kaha, Resene Courtyard, Resene Foundation, Resene Stepping Stone and Resene Kinship, square pot in Resene Courtyard, curved vase in Resene Kia Kaha and bud vases in Resene Sea Fog (top) and Resene Boris (bottom). Projects by Amber Armitage, mood boards by Melle van Sambeek, images by Bryce Carleton and Wendy Fenwick.

Resene Sea Fog

Resene Kia Kaha

Resene Boris

Resene Kinship

Resene Courtyard

Resene Colorwood Pitch Black

Reading the room

How great design and colour use have kept libraries relevant in the internet age.

No matter what demographic you're a part of, there is always a place for you at your local library. Among humankind's most universally socialised and accessible systems, the welcoming nature and community value that libraries offer is unique in our greater society. And despite the meteoric expansion of the world wide web, they've held on to their relevancy even as the market for print media has shrunk. While the internet could have spelled disaster for the centuries-old concept of libraries, these vital neighbourhood resources have always evolved in step with community needs and continued to be a vital part of our social fabric.

Libraries have always been innovators and disruptors and keenly contrarian in the face of capitalism. In a time when most things are becoming more expensive, libraries have taken steps towards increased affordability and accessibility for all income brackets, moving to offering memberships for free and eliminating late fees. Rather than push against the internet, libraries have leaned into the ways in which it can be used to improve their services. Physical collections, while still important, are only part of a contemporary library's offerings. As media has changed shapes and formats, today's libraries have less shelving and more technology and different types of amenities, with many offering electronic catalogue options like Hoopla and OverDrive to supply patrons with a wider collection of books, movies, music, newspapers and magazines than their physical structures could ever possibly store.



left and opposite: The Matuku Takotako: Sumner Centre colour palette offers homelike cosiness and intimacy through Resene Wan White, Resene Half Lemon Grass, Resene Inside Back, Resene Celestial Blue, Resene Eighth Tana, Resene Ash, Resene Triple Dune and Resene Lipstick. Plasterboard walls in Resene Zylone Sheen (dry areas) and Resene SpaceCote Low Sheen Kitchen & Bathroom (wet areas), plasterboard ceilings in Resene Ceiling Paint, doors and trims in Resene Lustacryl semi-gloss, timber wall and ceiling cladding sealed in Resene Aquaclear satin, exposed concrete wall surfaces sealed in Resene Concrete Clear gloss and flat, concrete floor primed in Resene ArmourBond epoxy sealer and topcoated in Resene Aquapoxy for Flooring with added Resene SRG Grit.

Libraries have also become far more than book repositories over recent years. Today, world-class library facilities cater to growing interest in new technologies like 3D printing, coding, computer programming and robotics, and may offer a range of maker-focused spaces for things like sewing, cooking and woodworking and areas to enjoy social hobbies like video gaming, board gaming or watching movies. There are also different types of media available in libraries than there was previously which can demand different methods of storage and display. Graphic novels, self-published 'zines' and even vinyl records can all be found in contemporary libraries but need to be treated and cared for differently than standard books.

Even before the pandemic, many patrons saw libraries as an extension of their homes and workplaces; a comfortable third zone for studying, working and pursuing hobbies. They were ahead of the curve in accommodating remote work by offering a variety of spaces aimed at supporting group work, idea incubation, individual focus, skill development and child care. Similarly, libraries can act as a safe social centre away from school for students. Libraries with distinct kids' and teens' areas often inspire

a sense of independence in young people, giving them a place where they can spend time apart from mum and dad without rise for concern about their safety.

When we ask new graduates of creative programmes what project typologies they hope to have the opportunity to design during their career, libraries are among the most common responses – and, frankly, it makes sense. Who wouldn't want to have a hand in shaping a nerve centre of their community, with so many exciting and evolving programming requirements and the need to apply analytical thinking to come up with innovative, complex and richly-detailed design solutions?

And then there is the colour. Libraries are seldom plain, but rather a celebration of the people that enter their doors and places they are located. No matter how large or small the budget, paint is always within reach to chromatically personalise, energise and unify these social hubs.

Here, we look at three inspiring library designs that demonstrate what an important part colour plays in communicating user identity of the communities they serve and the message that they're a place where everyone belongs.

Matuku Takotako: Sumner Centre

Sumner, Christchurch

Part library, part community hub and part museum, Matuku Takotako: Sumner Centre was built to replace facilities and buildings demolished following the Canterbury earthquakes. During consultation for the Sumner Village Centre Masterplan, it was identified as a key feature and community asset.

Entry from the street or courtyard leads you to a generous shared public atrium. The triple height atrium acts as an internal courtyard that the library, hall, museum and hub open out to and joins the ground and first level together as one building. Spaces for the library and community hall wrap around Wakefield Avenue and Nayland Street, making the most of natural light and superb views. Community services, offices, bathrooms and the museum 'bookend' the northern boundary while the external courtyard acts as an extension of the library space and a place for the public to gather.



Externally, the building's form and a variety of materials support the identity of the internal spaces and provide visual variety and interest to the local neighbourhood. Inside, the library has been designed as a community living room, where window box seats have been integrated into the shelving and armchairs are arranged around a fireplace beneath a dropped ceiling. The colour palette references the seaside suburb's landscape, overlaid with vibrant tones of sun umbrellas and beach towels.

Within the domestically-scaled space, Resene Half Lemon Grass has been used to complement sea-toned carpeting and timber accents, which add to the cosy, homey atmosphere. Resene Celestial Blue defines the library pod, providing a graphic backdrop to the magazine display wall while burnt orange, acidic yellow, lipstick pink and striped textiles provide pops of inviting energy.

Artworks by Fayne Robinson and Brent Brownlee bring life and personality to the space. Their carvings and designs offer a 'window into the world' of Sumner, interpreting stories of the local culture and landscape.

Palette:



architectural, colour and interior specifications

Athfield Architects, www.athfieldarchitects.co.nz

build Armitage Williams Construction, www.armitagewilliams.co.nz

painting Spencer Painters and Decorators, www.spencerpaint.co.nz

images Jason Mann, www.jasonmann.co.nz



left: Greens, whites, blacks and timber tones carry the gentle yet contemporary forest theme throughout Waitohi Johnsonville Library and Community Hub. Resene SpaceCote Low Sheen was used to paint walls throughout with the exception of the kindergarten, where Resene ClinicalCote low sheen was used. The plywood and strandboard wall linings are sealed in Resene Aquaclear satin, doors and trims are painted in Resene Lustacryl semi-gloss and the steel is topcoated in Resene Uracryl 402.

Waitohi Johnsonville Library and Community Hub

Johnsonville, Wellington

The design competition that led to Waitohi sought a library three times the size of the old one to be linked to Keith Spry Pool, Whānau Manaaki Kindergarten, a café, a transport hub and Memorial Park. But it also ended up setting a precedent for other suburban areas looking to transition into denser ‘town centres’ by connecting and consolidating facilities to create an engaging new hub that became the beating heart of Johnsonville.

Since Johnsonville was originally dense forest and the name ‘Waitohi’ refers to the stream that ran through the area, the project is filled with nods to the land it is built upon. Throughout the facility, you’ll find acknowledgement and celebration of the historic vegetation, topography and geography of the site through a reimagining of the original forest setting in a new terraced architectural landscape.

The interior was imagined as a ‘learning landscape’, creating a journey of discovery as users experience spaces as an ascension from the lower levels to the upper ones. The tree trunk-like columns of the ‘forest floor’ connect with the articulated ceiling ‘canopy’ above while an ‘escarpment’ mediates between –

providing a place to sit and work with views out over the landscape. ‘The Link’ extends through the building, joining the library to Keith Spry Pool, the transport hub and Memorial Park beyond. The café activates the edges, spilling into shared landscape to the west. Upgraded from part of the original site, the kindergarten was relocated to level 1 and the rooftop terrace.

Within the building, opportunities for playful visual connections between the library and the kindergarten are encouraged, connected by large porthole windows. Traditional library thresholds are blurred, with large flexible spaces allowing a range of programming and community events to be hosted. A makerspace and recording studio acknowledge the changing technological needs of library users and bookable community meeting rooms, staff workrooms and support spaces are provided throughout.

The Resene colour scheme is also derived from the narrative of the historic Johnson’s clearing and pays homage to the original forest on the site. Flooring acts as wayfinding signifiers but also acknowledges the subterranean stream, Waitohi. Wall colours are inspired by seasonal choices of flora and fauna, from fresh greens through to autumnal browns and reds, with the inner ‘tree trunk’ lined in plywood and strandboard to bring the natural appeal and woody warmth. Low VOC products including Resene SpaceCote Low Sheen, Resene ClinicalCote and Resene Lustacryl were specified to consider indoor air quality during the on-site

Palette:



application but also for their durability. Clear sealers were used to protect the plywood and strandboard surfaces and Resene Uracryl was used to add protection to exterior steelwork.

With consideration of access and inclusion for all, the project aim was to be the first Wellington City Council library to be rated with the Be Accessible Platinum Standard – which was achieved with flying colours. The colourways were a major component of the accessibility design in terms of orientation and contrast and were recognised with a Resene Total Colour Commercial Public Interior Colour Maestro Award. Since opening, Waitohi has seen a massive increase in registrations and use as the community has flocked to embrace a place of activation and belonging.

architectural, colour and interior specifications Athfield Architects
build Southbase, www.southbase.co.nz
painting Freear Philip, www.freearphilip.co.nz
images Jason Mann

Tāmaki Pātaka Kōrero Auckland Central Library Adaptation

Auckland Central, Auckland

When it was time for routine maintenance on the public areas of Auckland Central Library, which included like-for-like replacement of the carpet and required all the collection, furniture and shelving to be moved, a clever library manager recognised an opportunity to shake things up. They wondered if a bit of fresh thinking and inspiration could have it all put back in a different arrangement to address a number of functional problems, improve the visitor experience and support the library staff's delivery of Auckland Libraries' 21st Century Service Model – and if it could be done on a shoestring.

Athfield Architects undertook a spatial review of the building, stakeholder consultations, site analysis and best practice benchmarking to conceive the 'big picture' principles. The available tools that fit within the financial constraints consisted of leveraging the existing furniture and adding timber, paint, graphics and hanging on to the existing carpet pattern. The small budget was put to work in a big way, building from and amplifying the strengths of the existing library and complementing its best qualities with new insertions – spread as far and as wide over the three floors as possible.

Overall, the library became remarkably lighter and brighter with a better arrangement of workstations and benches and vastly improved signage. A striped floor was added to link the 'browsing library' on the ground floor to the street. Large timber work surfaces were placed on each floor to gather students into smaller groups and break the monotony of the 'reading library' on level 1. The strategic removal of walls and shelves on level 2 improved circulation and curation of the 'research library'. The addition of a terraced event space on the ground floor provided a place to host active public programmes and event offerings. And artist Frances Cooper created a mural comprised of 127 silhouettes of significant contributors to the library's collection, arranged as a crowd.

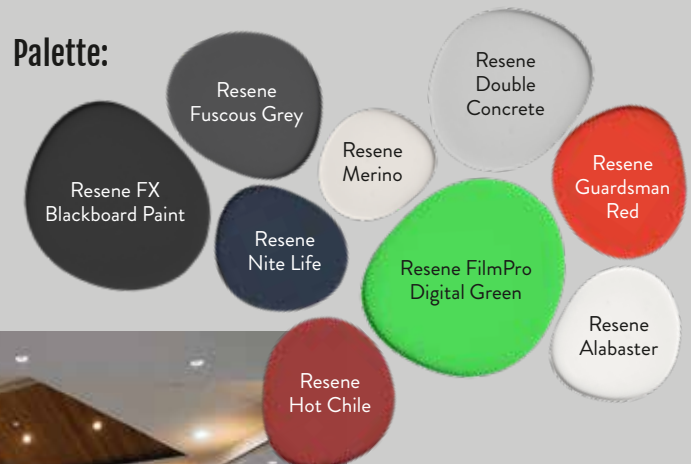
It was the refreshed Resene colour scheme that tied the entire concept together with hues that responded to the existing colours and finishes of the building – with the most vocal component being the carpet. An abstracted version of a stick navigation map used by Lapita sailors to navigate the Pacific, it hosts an endless array of golden sticks with teal and sea green triangles peppered with red bobbles representing shells. In a sparing nature, reds were dedicated to points of access: Resene Guardsman Red brings attention to the service counter while Resene Hot Chile was used for the walls of the main lift core throughout the building. Resene Nite Life was used for the public bathrooms. Because of the library's deep floorplate, brightening the spaces was of chief

concern. Resene Alabaster was used throughout the building on all the columns. Its impact is most significant in the central atrium space, where new up and downlighting creates the effect that the space could be open from above.

The use of Resene Merino painted on walls on the second floor in the library's heritage collection was chosen to bring a touch more warmth than the truer white of Resene Alabaster. Resene Double Concrete hems the newspaper and magazine reading space and Resene FilmPro Digital Green and Resene FX Blackboard Paint are both functional and complementary wall finishes that enhance the activities the library's makerspace regularly hosts. **BW**

architectural, colour and interior specifications Athfield Architects
build and painting Cassidy Construction, www.cassidy.co.nz
images David St George, www.dstgeorge.com

Palette:



left: Splashes of red were used to bring attention to important areas in Auckland Central Library, including behind the reception desk and the central core where the lifts are located. With durability top of mind, the specifiers chose Resene ClinicalCote low sheen for most painted surfaces – supplemented with Resene FilmPro Digital Green and Resene FX Blackboard Paint in the Makerspace area.



Human interest

Varna Berriman challenges the assisted living status quo in favour of more colourful and compelling alternatives.

Many people often take their physical abilities for granted, not realising how many barriers exist in everyday life for those who move, see, hear and process thoughts differently. It's also a common assumption that differently-abled individuals make up but a small fraction of the population. However, statistics show that one in four people in New Zealand and at least one in six people in Australia have a long-term impairment.

"Impairments are not selective to race, gender, sexual orientation, age, ethnicity, region, health or partnership and they do not share a common religion, political belief or social class," says graduate architect Varna Berriman. "Despite this, architecture continues to marginalise people with impairments through a medicalised model of segregation and control that highlights the user's medical diagnosis before their humanity."

Her thesis looks at how marginalisation towards people with impairments presents itself in the built world through the current standardised building regulations of accessibility. In turn, Varna developed design strategies which diverge from the medicalised and overprotective architecture that does little to comfort or inspire. She hopes that her explorations will empower others to redefine the oppressive fixed identification of 'disability' and instead give users the freedom to define their multifaceted identities on their own terms.

Varna recently completed her master's degree at Victoria University of Wellington and the subject of her thesis was inspired by her connection to the medical industry. "I am the first person in my family to step into the field of architecture," she says. "However, most of my family works within the healthcare industry in some capacity. It has been really incredible to forge my own way



while also having a connection to my family through the work I do. While studying, I also worked as a support worker – primarily for people with disabilities, but also in retirement homes and in other healthcare facilities. This is where the underlying motivation for my thesis emerged. I plan to continue to specialise in healthcare design, as this is where my passion is."

As a solution to the dullness and sterility that the design of many assisted living spaces suffer from, Varna investigated the interplay between colour and space and how the two might alter user perceptions of their built environment in a way that celebrates their individuality. Her palettes are a sharp departure from typical healthcare architecture and instead investigate how colour interacts with the subconscious while also acknowledging that its perception is subjective and personal.



left: Winner of a Resene Total Colour Rising Star Award, Varna's thesis shows how different colours and textures can alter the perspective of a space by visually heightening, lengthening or widening the room. She says it's an essential consideration for changing spaces to meet the user's diverse needs and preferences, such as people with autism who want to feel enclosed or creating intimacy of space for those who rely on mobility chairs. On the left, Resene Colorwood Pitch Black was used to stain the timber walls and ceiling and Resene Colorwood Rock Salt was used on the timber flooring. On the right, Resene Bright Spark and carpeted flooring offer a completely different look and experience of the space.



Varna admits that, initially, she instinctually wanted to create a cohesive and controlled flow of colour before recognising that this would give little attention to how colour could be used to impact each user's expression of identity. Instead, her critical examination of these impulses exposed that colour selection could be a physical manifestation of the medical model, ascribing a fixed medicalised identity to those living with impairments.

For her investigations, Varna chose to explore what could be achieved through Resene's colour offerings. "Resene is a really incredible New Zealand family-owned business," she says. "They have such an extensive range of colours, which makes it so exciting to explore and imagine endless colour arrangements. The incorporation of te reo Māori in the naming of certain colours has also been a heartfelt reminder of home in New Zealand when using the colour ranges while I've been working overseas in Australia.

"Choosing the specific colours for my project was an amazing and fun process," explains Varna. "Many of the conceptual designs in my thesis were based on the colour preferences of my real-life clients. For example, one colour palette was rooted in a client's preferred shade of pink, inspired by a favourite jumper they wore almost every day. I was able to take a photograph of the jumper and load it into one of the free online colour selection tools on Resene's website (www.resene.com/colourmatchonline) and easily find the closest Resene paint colour to match it."

Through the course of the project, Varna reached a number of realisations. "Often, design choices in the area of public healthcare are primarily supported by both medical

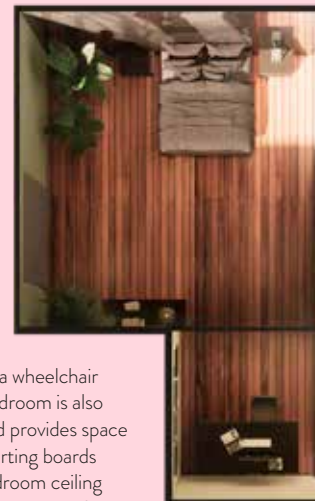
and economic evidence. This study resists the urge for the architect, as the designer, to be in control of the colours in a space or be seduced by the colours that are 'on trend'. Instead, it allows the users to participate and envisage where and how they will experience the built environment through colour, tapping into their imagination, creativity and autonomy. The research of my thesis asserts that the more control we offer people over the colour of their surroundings, the more we can design architecture that speaks to the unique person rather than an imposed identity. Colour really is a powerful and often overlooked tool to humanise clinical environments."

Today, Varna works at Architecture & Access as a specialist consultant for built environments to create safe and accessible community facilities, workplaces and homes for people with disabilities. She continues to look for surfaces that can be painted or stained with Resene products to better enhance her clients' spaces. "The ability that Resene Colorwood and Resene Woodsman have to transform and enhance the colour and texture of timber inspired me to embrace the rustic charm and warmth of wood in my latest design projects. A façade, for instance, may have timber stained with Resene Woodsman Heartwood to bring out the wood's unique grain, which could be further enhanced through accenting with the charcoal black of Resene Bokara Grey. Resene Seaweed, a bitter olive brown, is another one of my personal favourites. Combined with tan and brown furnishings, this would make for a warm and calming living area."

We can't wait to see the ripples Varna is able to make through her important and inspiring work in an area that's ripe for change. **BW**



above and right: The private spaces in Varna's project reflect the personalities, wants and needs of its inhabitants. This suite was designed for a 40-year-old woman who works from home as a marketer. In her personal space, the client wanted a calming and serene environment which replicates elements of nature she grew up around, which led Varna to a green-based colour palette and stained timber flooring. Since the client is a wheelchair user with multiple sclerosis, the bedroom is also designed for ease of navigation and provides space for hoisting. Bedroom walls and skirting boards in Resene Seaweed, doors and bedroom ceiling stained in Resene Colorwood Pitch Black, office walls and skirting boards in Resene Lemon Grass, office ceiling in Resene White Pointer and timber floor stained in Resene Colorwood Meranti.



opposite top: While some architectural customisations can be costly, Varna investigated colour as a time and cost-effective solution for personalisation – one which allows architecture to transition with the elusive and fluid identities of the users and facilitates choice and independence for expressing oneself through the physical environment. She looked at ways colour can alter the perception of space and the way the built environment may be regarded as a statement of identity. In these renders, Varna shows the same space personalised for two different individuals and just how much the paint colour and wood stain choices affect the user experience of the space. Walls in Resene All Black (top) and Resene Smitten (bottom) and timber flooring and cabinetry stained in Resene Colorwood Rock Salt (top).

Resene Colorwood Rock Salt Resene Woodsman Heartwood



right: When selecting colours for the public spaces within her project, Varna says the scale of intensity was strongly considered for the experiential experience of people with autism. Neutral and calming colours like Resene Merino, Resene White Pointer, Resene Pitch Black wood stain and Resene Rock Salt wood stain were chosen for the common areas to reduce visual stimulation for people who experience hypersensitivity. "Research has shown that almost 85% of people with ASD see colours with greater intensity than people without autism, due to different neural and/or chemical makeups. Therefore, it was important that the intensity of the colours in the shared spaces was limited."



-  Resene Pink Lace
-  Resene White Pointer
-  Resene Lemon Grass
-  Resene Seaweed
-  Resene Bokara Grey
-  Resene Colorwood Meranti
-  Resene Colorwood Pitch Black

Make it *mat*

One of Resene's most popular outdoor paints is now available in a choice of finishes.



It wasn't terribly long ago that the only option for ensuring your paint was tough enough was to choose a glossy, solvent-based enamel. As coatings technology has improved over the last few decades, it's now become possible to get durable, washable, waterborne paint in a low sheen – or even flat – formula.

For the past ten years or more, lower sheen finishes have been the preferable choice for interior surfaces among clients and designers alike. But lately, we have been seeing the same trend affecting exterior finishes, too. Since they have to stand up to whatever Mother Nature throws at them, exterior coatings are typically glossier than interior counterparts. However, the Resene Technical Team has successfully formulated a new waterborne option for those after a flatter style finish on outdoor surfaces.

New Resene Lumbersider Matt offers a flatter, more matt look than the low sheen finish of traditional Resene Lumbersider in a waterborne formula. Designed for exterior walls, weatherboards and landscaping elements, Resene Lumbersider Matt will be initially available in a limited range of colours, including whites, pastels, light colours and select off-black tones. Remember – when specifying a dark colour outdoors, ask for it to be tinted into a Resene CoolColour version of your chosen formula. A Resene CoolColour looks like a normal colour but, thanks to special pigment technology, it reflects more heat so that the surface and substrate doesn't get as hot as the normal colour.

For painted decking, it's recommended to stick to Resene Walk-on or Resene Non-Skid Deck & Path. If an area of your project comes into direct contact with soil but you still want a waterborne formula, it's better to choose Resene Lumbersider Low Sheen, Resene Sonyx 101 or Resene Hi Glo to better protect the surface from moisture. **BW**



above: New Resene Lumbersider Matt (painted on the wall) offers a flatter finish than traditional Resene Lumbersider Low Sheen (painted on the pots). Wall painted in Resene Lumbersider Matt tinted to Resene Alpaca, floor in Resene Walk-on tinted to Resene White Linen, stool in Resene Lustacryl tinted to Resene Negroni with timber top finished in Resene Woodsman Whitewash, planter in Resene Lumbersider Low Sheen tinted to Resene Gold Coast and tall vase in Resene Lumbersider Low Sheen tinted to Resene Pearl Bush.

opposite: Walls painted in Resene Lumbersider Matt tinted to Resene Alpaca, floor in Resene Walk-on tinted to Resene White Linen, tall pot with handles in Resene Lumbersider Low Sheen tinted to Resene White Linen, wooden stool in Resene Lustacryl tinted to Resene Negroni with timber top finished in Resene Woodsman Whitewash and tall vase and small planter in Resene Lumbersider Low Sheen tinted to Resene Pearl Bush. Chair from ECC, throw from Baya, stone vessel from Asili. Projects by Amber Armitage, images by Melanie Jenkins.



Resene
Woodsman
Whitewash



Resene
Gold Coast

What to specify where

When choosing from Resene's range of exterior waterborne paint formulas, it's smart to pay attention to the substrate, exposure, the style of building and whether or not areas will be out of reach in addition to the sheen level you're after.

Resene Hi-Glo waterborne gloss paint – Environmental Choice-approved

This paint's high sheen finish makes it one of the easiest waterborne paints to clean, but it is not as sympathetic of less-than-perfect substrates. To avoid glare, it's best not to choose very light colours for areas angled towards the sun.

Typical uses: Aluminium, block and brickwork, concrete and plaster, fibre cement, galvanised steel roofing and cladding, particle board, plywood, repaints, roughcast/stucco, timber, UPVC surfaces, weatherboards and Zinalume.

Resene Sonyx 101 waterborne semi-gloss paint – Environmental Choice-approved

Thanks to a higher sheen finish, Resene Sonyx 101 is easier to clean than a lower sheen paint but not as easy to clean as a gloss. This product can be a great choice for villas, which may have more hard-to-reach and ornate details for dirt to cling to than newer homes, making maintenance less of a chore for clients.

Typical uses: Cementitious surfaces including concrete, plaster, fibre cement, stucco, rough cast, brick and block work, primed weatherboards, galvanised steel or Zinalume, and timber.



Resene
Pearl Bush



Resene
Negroni

Resene Lumbersider Low Sheen waterborne paint – Environmental Choice-approved

This popular paint is often used on weatherboards and fencing of more contemporary-style homes where a lower sheen is desired. The lower sheen look is very sympathetic to a range of substrates and also helps a home better settle into its surrounding environment. While it's washable, it's not as cleanable as other higher sheen options.

Typical uses: Beams, block and brickwork, concrete and plaster, decks, fibre and particle board, fibre cement, galvanised iron, repaints, stucco/roughcast, timber and weatherboards.

Resene Lumbersider Matt waterborne paint – meets Environmental Choice requirements (in application)

This is the new alternative to Resene Lumbersider Low Sheen for those who like the Resene Lumbersider look and application but would prefer a flatter finish.

Typical uses: Exterior weatherboards and walls that don't make contact with the ground and hard landscaping.

Resene AquaShield waterborne flat mineral effect

This attractive flat mineral effect finish is a super hydrophobic, water repellent coating with excellent coverage for application on porous building materials to impart watershedding and dirt resistance. It lends a classic aged look, particularly suited to heritage, Art Deco, Santa Fe and Mediterranean style homes and buildings. When used commercially, it is best applied



Resene
White Linen



Resene
Alpaca

to heritage buildings that suit its soft, slightly textured finish. Use Resene Lumbersider Low Sheen or Resene Sonyx 101 on foundations or other high wear areas.

Typical uses: Brick, concrete block, fibrous cement, natural stone, poured concrete, stucco and tilt slab.

Resene X-200 acrylic weathertight membrane coating – Environmental Choice-approved

This popular low sheen finish is slightly textured and combines low viscosity with high build properties, ensuring penetration into cracks and pores, adhesion and durability. It develops into a tough, durable and continuous membrane, while its fibre reinforcement increases tensile strength. It's a popular choice for refurbishments in areas prone to earthquakes and for concrete buildings nationwide.

Typical uses: Concrete blocks, concrete surfaces and fibre reinforced cement.

For trim and joinery – Environmental choice-approved

- **Resene Enamacryl**
Gloss waterborne enamel
- **Resene Lustacryl**
Semi-gloss waterborne enamel

top tip

For full product details, view Resene Data Sheets online at www.resene.com/datasheets.

Commendable colours

The accolades roll in for this year's Resene Total Colour Award winners.

Resene Saltpan  Resene Bush 

Despite the many roadblocks and challenges specifiers have been up against during the past few years, the 12th annual Resene Total Colour Awards saw a bumper crop of impressive entries. From mammoth to miniature and vibrant to subdued, the incredible breadth of projects expertly coloured with Resene paints, stains and wallpapers were truly a thing for the judges to behold.

A co-led collaboration between Te Kāhui Toi and Athfield Architects was honoured with this year's **Resene Total Colour Master Nightingale Award** as well as the **Resene Total Colour Education Award**. Their exquisitely coloured Te Rau Karamu Marae project offers a warm welcome to students and guests

alike at Massey University's Pukeahu Campus. Rich in detail and meaning, the marae invites visitors to come together, engage and rejuvenate as they are immersed in the knowledge and values of te ao Māori. The interior configuration, integration and Resene colour palette connect it with the surrounding landscape and the greater natural environment while facilitating learning, engagement and a sense of identity.

Resene Melting Moment, Resene Bright Spark, Resene Golden Tainoi, Resene Vista Blue, Resene California and Resene Gelato were the key hues used in the marae's wharekai and a wide array of Resene testpots were used to create artwork in the whareniui.

The judging panel, which included Sylvia Sandford (colour expert), John Walsh (previous editor of *Architecture*, architecture writer) and Laura Lynn Johnston (editor of *BlackWhite* magazine, previous editor of *habitat* magazine), applauded the project's inclusivity, elegance and the way it celebrates history while looking towards the future.

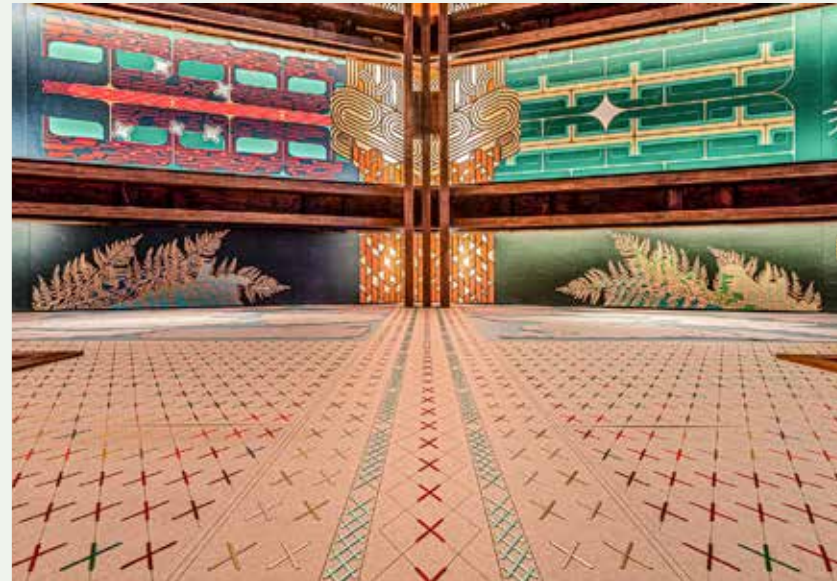
Congratulations to all the winners and runners up and sincere gratitude to everyone who took the time to enter this year's awards and share their extraordinary work.

1. Education Award + Colour Master Nightingale Award

Te Kāhui Toi + Athfield Architects

Te Rau Karamu

Judges: "Breathtakingly beautiful and undeniably sophisticated, this marae combines the power of colour, artistry and light, exuding calm and peacefulness to draw you in. With painstaking attention to mesmerising and elegantly finished details, the sheer depth of love and passionate effort wrapped into this project is undeniable. This project draws on the past, celebrating history, yet sits beautifully in the present with an eye toward the future. Courageous use of lighter colours helps to give levity to the internal space. Within an urban environment, it gives the campus a heart with a colour palette that is inclusive and designed to bring people together. Incredibly beautiful and elegant."





2. Education Colour Maestro Award

Footsteps Preschool

Craig Burt, Parsonson Architects

Judges: “Harnessing a refined colour palette, the combined effect is cheerful and uplifting to match the exuberance of the children who learn and play there. The project showcases an innate understanding of the power of colour and how it can be cleverly manipulated to integrate and define zones in a space.”

3. Education Colour Maestro Award

Silverstream School Redevelopment

Murray Robertson, Robertson Hidir Architects

Judges: “Colour is viewed through timber frames with related hues, which connect one space to the next, like chapters of a book developing a story. Task-based zones are communicated through the palette using clear colour cues without being too overt. This project shows how you can elevate a building with careful thought and attention to colour placement. The hues have given it light, energy and fresh appeal.”

4. Education Colour Maestro Award

New 3 Classroom Block + Toilet Block, Hikurangi School

Sarah Bertie, Designgroup Architects h + k

Judges: “Colour blocking cleverly knits old and new together, giving a sense of coherence across the whole project. In this project, colour knows no bounds, seamlessly continuing confidently across a multitude of surfaces and planes with a lively and bold palette. A textbook lesson in how colour can be used to turn the ordinary into the memorable.”

5. Rising Star Award

Identity Redefined

Varna Berriman

Judges: “A classic example of one space many ways, this project role models how we should all think about colour in spaces. Physical and emotional needs have been taken into account to lead decision making when choosing and placing colour to ensure they support each user’s identity. A toolkit of colour is unlocked to adapt the project to enhance and celebrate individuality.”

See more of this project on page 36.

6. Rising Star Colour Maestro Award

Undercover Bistro

Sarah Straker-William, Straker Williams

Judges: “A simple idea that’s been so cleverly realised. This structure is adaptable and can be reconfigured with colour as a visual transition. Clever colour blocking using highly-appealing hues brings together a beautiful colour palette that showcases the structure in whatever configuration it appears.”

7. Rising Star Colour Maestro Award

Bugi Bagi

Jessica Rayment, Jessica Alice Design

Judges: “The juxtaposition of something so transient and precarious against something so enduring provides a beautiful harmony. This project reaches out beyond its surroundings to the neighbouring parkland and draws those elements in, anchoring nature into this space. The restraint of the colour palette works beautifully because the environment is so strong; it’s empathetic, yet distinctive.”

8. Residential Interior Award

Beach Barn

Alex Fulton, Alex Fulton Design + Nott Architects

Judges: “Colour brings personality to this home. Creatively executed, this palette is holistically designed and draws attention to feature spaces with relief and neutrality, allowing the carefully curated accent colour choices to lead the colour story. Colour selections and curations of treasures are interwoven with care so that each supports the other.”

9. Residential Interior Colour Maestro Award

Titirangi Mid-century

Felicity Brenchley, Felicity Brenchley Architects

Judges: “Colour builds a sense of interiority in this home, focusing attention on internal spaces with their carefully placed blocks of colour. The hues complement the mid-century appeal, with a few bright surprises to delight. Each room’s colour choices invite you in, encouraging you to make yourself at home.”

10. Residential Interior Colour Maestro Award

Portis Blue - Ngaio Renovation

Katie Peck, Kurio

Judges: “Colour is used confidently, purposefully and courageously, lifting this home’s interior and giving it distinction. Colour adds character to each space, imbuing each with its own unique personality to enjoy.”

11. Residential Interior Colour Maestro Award

Huntly Residences

Method Group Ltd

Judges: “This home has great style, sense of presence and the anticipation of waiting for an occasion – and it’s the colour that brings the atmosphere and sets the tone. The colour selection has followed the lead of the architecture, complementing it and drawing attention to the architectural detailing. Each choice defines the mood of the space, so you instantly know exactly what each room is for.”

12. Residential Exterior Award

Bellevue Street

Sims & Blue Limited

Judges: “This graceful home has had its beauty restored with colour and quality of workmanship. The colour palette has just the right touches to draw your eye to the interesting form and architectural details. Deep blue grounds the home and sets the base for a layered colour palette that lightens as it rises, bringing out this home’s many charms.”

13. Residential Exterior Colour Maestro Award

Kerr Residence

Melanie Jayne Design (Limited) + P&B Painting NZ Limited

Judges: “A handsome choice of colours, this palette celebrates the vintage of this home. Clearly distinguishing the ground level and the top living level, the living environment appears to float with the lightened hue. The feature front door is striking, it’s colour reflective of the water of the pool and yet still authentic of its original era.”

14. Residential Exterior Colour Maestro Award

Henry Street Villa

Russell Allen Architect

Judges: “All roads lead to this front door glowing with welcome. Small details are ever-so-carefully picked out with cheerful yellow to lift the spirits. The hues are empathetic of the history of this home celebrating its past and bringing in colour with a hat tip to nature, while moving it forward into today’s environment.”





15



16



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15. Landscape Award

The Seat

Atlas Architects

Judges: “This landscape has a sense of things to come. Already beautifully integrated and breathtaking, this will become even more so once the plantings mature. The origami roof plays with the light making one colour seem like many more nuances of colour. The achromatic palette works wonderfully with the green foliage, helping it nestle well into the surrounding landscape.”

16. Landscape Colour Maestro Award

Queenslander Home Renovation at Hawthorne

Dion Seminara, Dion Seminara Architecture

Judges: “Diversity in planting and the combination of rock and retaining walls comes together to support a landscape that isn’t just aesthetically pleasing but also encourages productive growing activity. The grand point of entry provides tremendous curb appeal and sets the scene for the supporting landscape.”

17. Neutrals Award

Internet NZ

Caroline Watts, Studio DB

Judges: “The palette enhances the spaciousness of this office, deliberately uncluttered, where the colour selection follows the same philosophy. The infusion of light supports the neutrality, giving clarity to the space. Varied gloss levels of materials play with the lighting and sense of space. An undeniably calm zone that sets the scene for office harmony.”

18. Neutrals Colour Maestro Award

Bell Rd

Katie Scott, Sticks+Stones Design

Judges: “Different spaces are well connected through a neutral palette that touches all surfaces for a monochromatic rhythm of subtle colour. Playing off dark and light, this home carefully balances both. It’s the perfect backdrop for living that allows occupants to add their own colour contrasts with furniture, accessories and treasures.”

19. Installation – Experiential – Product Award

Brick Bay Wines and Sculpture Trail - The Nest

Nicholas Rowsby + Brandon Carter-Chan + Joseph Trace

Judges: “Beautiful gradation with subtle colour shifts, each colour in this project highlights line, form and structure. Wholeheartedly embracing the ethos of circular design, the team’s strong vision is clear from the design through to the finished build. The project is distinctive yet nestles well within the landscape. A masterclass for us all as to how old can become new again.”

See more of this project on page 72.

20. Installation – Experiential – Product Colour Maestro Award

Kuru Taonga: Voices of Kahungunu

MTG Hawke’s Bay

Judges: “Tremendous attention to detail has created this immersive and luscious colour experience. Continuity, patterning and a connection to nature come together to form a natural flow through the exhibition. Powerful repetition and colour draws visitors in and ensures their visit is a memorable one.”

21. Installation – Experiential – Product Colour Maestro Award

Stardust to Supercontinents Timeline

Ceci Wilkinson + Lis Cherry, Thylacine Design

Judges: “Timber has an agenda all its own, and this project pays the material homage with layer upon layer presented in a carefully chosen palette of wood stain hues inspired by a key specimen. The inspiration is brilliantly realised in the exhibition to draw your eye into the exhibits. It’s a rare treat to see timber used so creatively to set the scene.”

22. Installation – Experiential – Product Colour Maestro Award

Te Atamira a te Iwi - The Peoples Platform
Isthmus Group

Judges: “Here today moved tomorrow, this inviting and energetic temporary space stands in contrast to the streetscape. Cleverly designed for adaptability in location, multipurpose use and access, it boldly celebrates repurposing street space for all to enjoy. The strong triangular forms and distinct colouration are delightful and make it a memorable bright spot to seek out in the city.”

See more of this project on page 48.

23. Commercial Interior Public + Retail Award

Patti’s and Cream
Annie Simpson King, Simpson King Design

Judges: “Yum! This project not only celebrates the experience of having an ice cream but elevates it. The delicious colours call you inside, offering comfort and the warmest of welcomes – then cosily wrap around you, encouraging you to stay. A scrumptious evolution of this brand’s story.”



24. Commercial Interior Public + Retail Colour Maestro Award

SoYo Frozen Yoghurt
Hierarchy Group

Judges: “Colour is used to push the boundaries of what we have come to expect from mall retail. The placement of hues at mind-bending angles redefine the sense of space to stretch the definition of its limits. The design is innovative in its use of the client’s branding colours, in a way that wholeheartedly embraces them. An ‘Instagrammable’ destination.”

25. Commercial Interior Public + Retail Colour Maestro Award

Noah’s Ark Teahouse Cuba Store
ZhenJian Ruan

Judges: “A warm welcome awaits in this intimate space with a colour palette that has been carefully, sympathetically and beautifully executed in a heritage building. The hues draw inspiration from the steeped qualities of tea with layers of tonal colour that nod to nature. The restful palette offers respite from the bustling street outside, a tempting invitation to simply sit and sip awhile.”



26. Commercial Exterior Award

Te Hurihanga Training & Service Centre
MODE Design Corp Ltd. in collaboration with Avail Pacific

Judges: “Lively, exciting and happy, colour is ambitiously harnessed to maximum effect. Occupying a physically central space, this project wholeheartedly embraces the spirit of the town through its new colours. Each component has its own unique personality drenched in bold colour from tip to toe, showcasing its character both in isolation and in tandem with its neighbours.”

See more of this project on page 54.

27. Commercial Interior Office Award

Vision Systems Office Fit-out
Studio Soul Limited

Judges: “Strength of colour defines this office’s architecture. The robust colour treatment responds to the strong building shell, reflecting the client’s identity and imparting depth to the building fabric. The space feels anchored, delightfully celebrating the many nooks for an uplifting play on colour surprise.”

See more of this project on page 60.



Resene
Saltpan



Lifetime Achievement Award

Megan Harrison-Turner

Megan’s love of all things colour is evident as soon as you meet her. It’s a love she shares enthusiastically and generously – with clients, companies, students and through her styling work.

As well as an innate knowledge of the power of colours and how to combine them into palettes to make the most of each space, Megan also has the rare ability to be able to articulate what the hue brings to a space and why it works so that others can share this same knowledge. Megan combines the artistry of colour with the technical knowhow of colour theory, which makes her colour selections and teachings all the more apt and valuable.

Megan’s work has added colour to a huge number and range of projects over the years and led to an ever-expanding list of grateful clients. Megan’s energy and enthusiasm for colour is infectious. Her work has encouraged clients to become more confident in their colour choices and embrace new hues. And for her students, Megan’s colour teachings have set each on a colour journey of their own.

We look forward to seeing even more of Megan’s colourful work in the future. **BW**

Selected projects are featured in this issue of *BlackWhite* magazine. Keep an eye out for more on other projects in future *BlackWhite* and *habitat by Resene* newsletters and publications. For details on all of the Resene Total Colour Award winners, visit www.resene.com/awardwinners.



28. Commercial Interior Office Colour Maestro Award

MC Te Kāuta

Sophie Burns, Anna Kean Pritchard, Christopher Gough Palmer, David Storey, Guy Whateley, Emma Harney

Burning Red Design + Saturday Creative

Judges: “This lively, fun and exciting social space is an unexpected colourful treat in a corporate office. Whether experiencing the space individually as a retreat from a traditional workstation or as a social core to share with colleagues, the colour treatment is immediately invigorating and energising. The perfect pick-me-up palette.”

29. Commercial Interior Office Colour Maestro Award

The Business Hive

Annabel Berry and Meghan Nockels, Design Federation

Judges: “Buzzing with earthy and cheerful colours, this honeycomb of hues is uplifting and undeniably apt for a busy working space brimming with personality. Harnessing the power of colour psychology, each hue is used deliberately to enrich the use of the office space for all, combining the best of working from home, away from home.”



30. Heritage Award

Hastings Municipal Building

Mathews & Mathews Architects Ltd

Judges: “This grand project is proudly prominent on the streetscape, leading through to an interior welcoming all with a palette that is the perfect balance of relaxed, serene and sensitive. The hues make the space adaptable to all occasions and events, inviting the community to make the space their own. A challenging project to complete, this project is beautifully finished and graciously glorious.”

See more of this project on page 14.

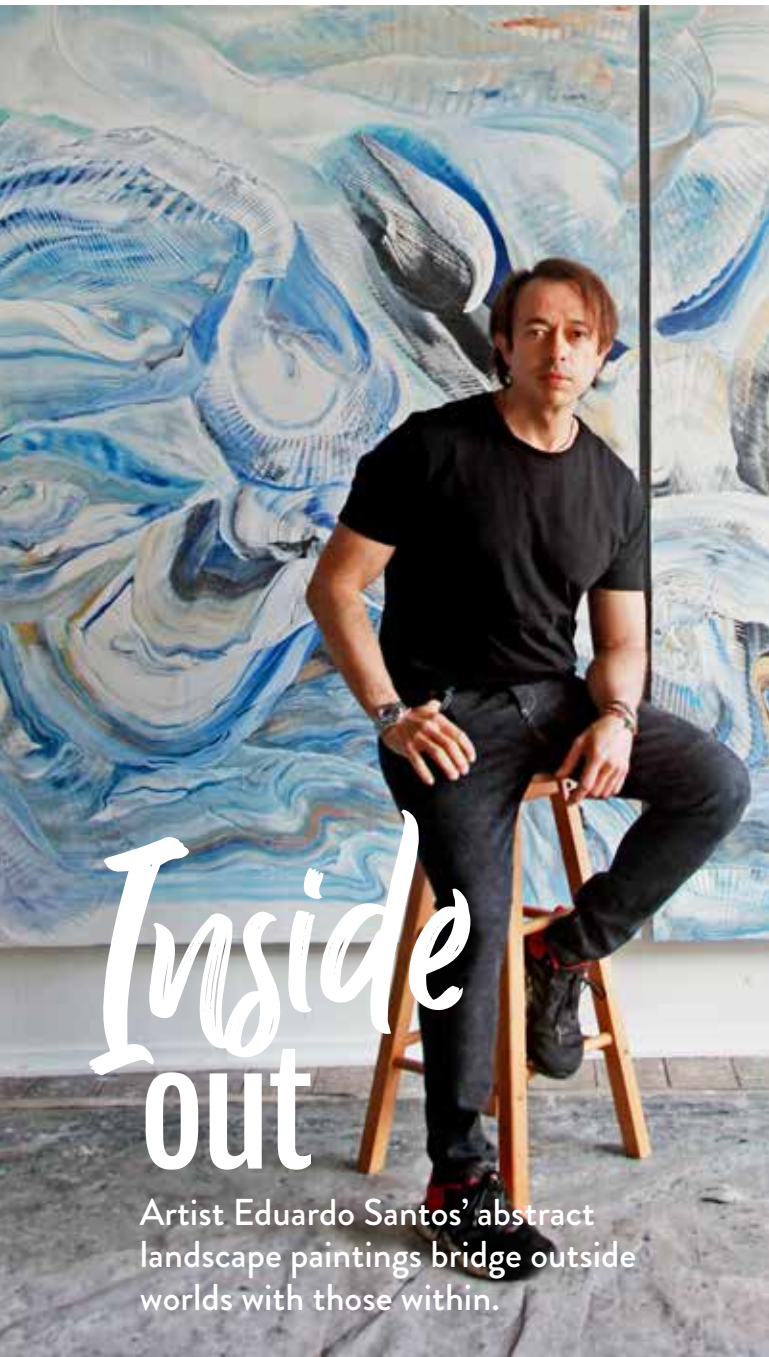
31. Heritage Colour Maestro Award

Symonds Street Public Conveniences and Shelter

Salmond Reed Architects

Judges: “It’s always a joy to see so much thought put into almost forgotten spaces. This project is wonderfully restored with a fitting heritage palette that is much more detailed than first impressions may suggest. The careful placement and selection of colour builds up the heritage story so that each part works in harmony with all others.”





Inside out

Artist Eduardo Santos' abstract landscape paintings bridge outside worlds with those within.

A thirst for adventure, seeking beauty, chasing love, pursuing career opportunities or retracing the footsteps of our ancestors; the forces that pull us to faraway lands can take so many different shapes. And whether we only live somewhere for a few brief nights or find ourselves staying decades longer than we planned, the places we go leave an impression on us. Artist Eduardo Santos moved abroad in 1993, when he left behind his homeland of Brazil to go to school in London. "I didn't have a 'master plan' but I trusted my instincts and followed my heart," he says, looking back.

When Eduardo first began studying art, he was interested in a number of different mediums and disciplines. He completed foundational studies at Saint Martin's College of Art and Design in London before specialising in Fashion Design, Illustration and Textiles at Istituto Europeo di Design in Madrid. "Creativity was always a part of my childhood, and it's something that reveals itself over time. It was fashion design and illustration that came to me first, although I was always painting. But it's all connected: cutting a pattern, illustrating, mixing paint across a canvas."

Eduardo says he got his love of fashion from his grandmother and his interest in the alchemy of mixing paints came from his grandfather. "It took some time for me to realise how much my grandparents influenced me. My grandmother was a self-taught dressmaker and embroiderer and I grew up watching her cut and sew fabrics as I listened to her tales. My grandfather, who was an indigenous Amazonian, was a raw clay artist and built their first home out of mud – in a way similar to the rammed earth method – as well as making pottery for cooking."

Moving to the other side of the world and seeing landscapes that differed so much from those that surrounded him growing up ignited a love for travel, exploring new lands and the earth itself. "I lived between London and Madrid for a time, working in fashion, and then moved to Ibiza in my early 30s. Ibiza has a very special energy, and this is when I began to explore painting more seriously."

In 2009, life brought Eduardo to Sydney. "I started a business in Ibiza designing swimwear that I had made in Brazil. When the financial crisis happened in Europe, my Australian friend Jason Mowen suggested moving to Sydney as he thought the crisis would not be as severe there as it was going to be in Spain. We'd already started a successful business together: a men's clothing shop in Covent Garden, together with another friend, Narciso Hernandez. And I already knew and loved Australia. Jason opened a shop in Redfern in 2010 and it was the first place I was able to showcase my paintings."

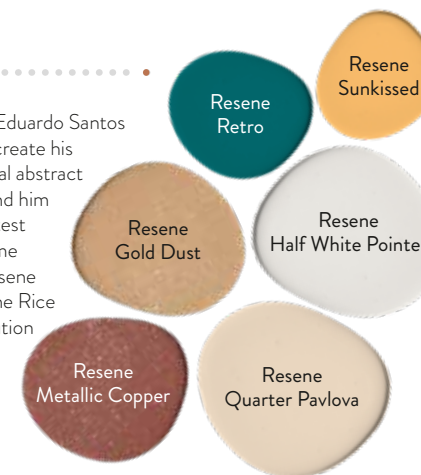
He and Jason first met at a party in London in 1996 and Eduardo says they have been family ever since. While the ways they work together have changed as each of their careers have taken form, there is still a collaborative element. "We often travel together, and it's usually when we're travelling that we come up with ideas – both for my painting and his writing. It's not a formal collaboration, but a sharing. We bounce a lot of ideas off one another."

"Jason inspired me to start a new life here, but I've stayed in Australia because I love it. Of all the places I've lived around the world, Australia is the one that reminds me most of Brazil. As a country, it works and is organised and it feels safe. I consider myself very lucky to be here."

As Eduardo's work has developed, he has been most drawn to painting landscapes because of their connection to the earth and nature. During his travels, he has seen some spectacularly inspiring vistas, but he singled out the ones he witnessed in northern Africa. "There have been so many inspiring landscapes, but I think my favourites have been Egypt and Morocco. However, I haven't made it to The Outback yet so I think it too will become a favourite."

Sometimes Eduardo's paintings are abstract expressions of places he's been, other times they are introspective and offer the viewer a snapshot of the emotional world within. While his process for coming up with new bodies of work can differ, Eduardo says he has been most inspired lately by the signs and symbols of mythology and ancient cultures. "On a recent trip to southern Italy, I was moved by the fragments of fresco and mosaic and the shapes of all the damage and repairs and patches that had been made over time. I found them so poetic and beautiful and have had them in my mind as I've been working lately."

left: Brazilian-born artist Eduardo Santos uses Resene products to create his breathtaking and emotional abstract landscape paintings. Behind him are two panels from his latest collection, *Becoming Home* (2022), which feature Resene Half White Pointer, Resene Rice Cake, Resene Half Resolution Blue, Resene Aviator, Resene Retro, Resene Decadence, Resene Nero and Resene Toffee.





Eduardo's favourite colours

"I'm currently drawn to Resene's earth tones, and there are so many beautiful colours. Here is a selection that I'm using in this year's series:"

	Resene Rice Cake		Resene Hot August		Resene Half Resolution Blue
	Resene Coral		Resene Pioneer Red		Resene Deep Koamaru
	Resene Alamo		Resene Dusted Grey		Resene Aviator
	Resene Pendragon		Resene Cargo		Resene Stingray
	Resene Sante Fe		Resene Friar Greystone		Resene Milk Chocolate
	Resene Toffee		Resene Highball		Resene Nero

above: *Becoming Home 08 (2022)* by Eduardo Santos features Resene Half White Pointer, Resene Rice Cake, Resene Pioneer Red, Resene Alamo, Resene Coral, Resene Retro, Resene Cargo, Resene Toffee, Resene Nero and Resene Sunkissed. These colours were tinted into Resene SpaceCote Flat waterborne enamel, layered with Resene Sandtex textured coating and topcoated with Resene Concrete Clear gloss.



above middle: *Becoming Home 06 (2022)* by Eduardo Santos was created with Resene SpaceCote Flat waterborne enamel tinted to Resene Half White Pointer, Resene Rice Cake, Resene Half Resolution Blue, Resene Aviator, Resene Retro, Resene Decadence, Resene Sante Fe and Resene Nero layered with Resene Sandtex textured coating and sealed with Resene Concrete Clear gloss waterborne glaze.

Eduardo uses Resene SpaceCote Flat and Resene Sandtex to colour and texture his works. "I started using Resene in 2010. While I could probably use other brands of paint, they wouldn't have the same quality – of pigment, texture, everything. And when you're working with paint almost every day, it makes a massive difference. I love that Resene SpaceCote Flat is low in odour and VOCs, which makes it really pleasant to work with. It also has a lovely texture. I use a lot of water when I paint, and the pigments the Resene paints release are stunningly beautiful. I love Resene Sandtex as well, as it gives the feeling of unglazed ceramic – which adds a lot to the depth and texture to my work. I also use Resene Concrete Clear gloss, a brilliant varnish that doesn't yellow over time."

His most recent collection, *Becoming Home (2022)*, stemmed in part from a period of personal turmoil and forging a path towards recovering his spiritual equilibrium. "A sequence of emotional events guided me towards a healing process that has allowed me to create the space my soul needs for peace," Eduardo says. "I feel that there has been a rebirth within my practice; what was previously concealed beneath a more organic layer in my earlier work has now come to the fore, as if from the inside", he explains. These feelings revealed themselves through bold blues, stormy greys and dirtied whites with hints of earthy clay. Resene Half Resolution Blue, Resene Aviator, Resene Decadence, Resene Triple Friar Greystone, Resene Half White Pointer, Resene Rice Cake, Resene Sante Fe and Resene Alamo feature prominently across the collection.

Now, Eduardo is working on a new series that is just beginning to take shape. He says the theme will make itself known later as the connections between each piece become apparent. "Colour is my starting point. The rest emerges on the canvas, sometimes quickly and sometimes very slowly."

So far, this new series feels more optimistic – which is where Eduardo says he is at in his life at the moment. "There is also an idea of past layers and positive and negative space in the fragments of fresco and mosaic."

If Eduardo feels his creativity stagnate, he moves on to a fresh canvas or takes a day off. "It's really important to step away from the work from time to time," he stresses. Because if there is anything he has learnt in his career so far, it's that there is nothing like a change of pace – or a change of place – to shake things up. **BW**

To see more of Eduardo's work, visit www.eduardosantosartist.com.

above left: *Becoming Home 19a (2022)* by Eduardo Santos features Resene Half White Pointer, Resene Rice Cake, Resene Stingray, Resene Triple Friar Greystone, Resene Alamo, Resene Coral, Resene Metallic Copper, Resene Gold Dust, Resene Cargo, Resene Toffee, Resene Nero, Resene Milk Chocolate and Resene Dusted Grey. Eduardo uses Resene Sandtex textured coating to add earthy dimension to his painting and Resene SpaceCote Flat waterborne enamel for his colour coats. Once complete, his paintings are sealed in Resene Concrete Clear gloss, chosen for its protective and anti-yellowing qualities.

If you build it

Resene
Tequila

Vibrant Resene hues draw attention to a Wellington street activation installation.

When you think of the best streets that you've ever had the joy of traversing, they were probably bustling with people and included areas to sit and linger, or even enjoy some nibbles or an engaging activity. They're often places where people and active modes of transportation, like bicycles and scooters, have been prioritised over motorised vehicles. These are the type of streets that Waka Kotahi NZ Transport Agency hopes to increase the presence of since creating the Innovating Streets for People programme. The framework was provided to councils across the country to empower them with the opportunity to engage in new ways of imagining, designing and building their streets – contributing to a larger goal of creating safe, livable, low-carbon streets with more transport choices.

Each project had specific constraints, challenges and opportunities but all involved temporary and low-cost interventions which allowed ideas to be rapidly tested and adapted, exposing what works and what doesn't. This tactical approach meant ideas could be trialled, measured and adjusted in a way that is simply not possible when undertaking permanent works, allowing communities to rethink how they see and use space.

One key project that emerged in Wellington was Te Atamira a te Iwi - The People's Platform. Isthmus Group designed, developed, installed and activated a number of vibrant parklet configurations in on street parking spaces within Newtown and Te Aro. Embraced by the community, their adaptable parklet design has featured everything from craft sessions and backgammon competitions to DJs and a workshop teaching young cyclists how to repair punctured bike tyres.



above top and bottom: Te Atamira a te Iwi - The People's Platform, designed by Isthmus Group, received a Resene Total Colour Installation – Experiential – Product Colour Maestro Award both for its energetic Resene colour palette and the design's clever adaptability to different types of activations. Resene Footloose, Resene Kowhai and Resene Haast Shale were tinted into Resene Lumbersider Low Sheen for the side faces of the structure and Resene Non-Skid Deck & Path for the base. Resene FX Metallic in Resene Blast Grey 2 was used to colour the handrail and edge boards to frame the parklet, enhancing the vibrancy of the other hues. These elements are topcoated in Resene Clearcoat UVS for added protection and increased glossiness.

Liam Collinson of Isthmus Group says that a key outcome of the project for Wellington City Council was to develop a new framework incorporating lessons learned so that businesses could apply for parklets on a more permanent basis. "We worked with interested local businesses to provide shared overflow spaces for diners, shoppers and the community to enjoy in harmony, testing different user requirements and incorporating improvements to the activations and fit-out at each site. We also worked with our fabricators to develop a low-cost, easy-to-build system that would be compliant and adaptable to a range of uses. These colourful timber constructions were installed in multiple locations and used in different ways."

The vibrancy of the parklet's design makes it approachable and immediately communicates that it is there to be enjoyed. Liam says his team developed the diagonal pattern first and then set out to choose the best Resene colours to suit the purpose. "We wanted to create a vibrant inner-city refuge which would stand out, contrast the backdrop buildings and would be very visible within the street environment for increased safety. It was also important to create a brand and identity for Te Atamira a te Iwi which would be recognisable as it moved around the city to communicate it is the sort of place people can take ownership of."

To suit the slip resistance requirements of the trafficable surface, Liam’s team looked to Resene Non-Skid Deck & Path paint and chose three colours they thought best fulfilled the brief. “Resene Footloose and Resene Kowhai were obvious bright choices and we really liked the way Resene Haast Shale complemented and contrasted within the pattern,” he says.

“Some challenges we needed to overcome included needing to safely assemble and use a structure that sits in the road reserve, and for the parklet to be adaptable to suit different contexts like shorter carparks or sloping streets. Reprioritising existing parking into alternative uses like parklets or cycle paths can also be controversial, so we needed to ensure there was adequate engagement and activation with the public and businesses. Working in the road reserve requires a Traffic Management Plan for assembly and for use during the duration of the project at each site. To mitigate risks, we adhered to strict offsets from the live traffic lane – distance dependent on speed limit – and deployed the bright and bold colour scheme, which acts as a traffic control device in and of itself.”

To suit a variety of possible locations, Liam says they designed the modular parklet system as a changeable ‘kit of parts’. “At each location, we could easily extend or reduce the parklet length by adding or removing 1.2m modules, which are made up of walls with floors or ramps, enabling adaptability for how much public space may be needed. We also developed a system where the modules can terrace down a street if the context demands, proven by our testing outside Bebeimos on steep Hall Street.

“For tactical projects such as this, there is a certain level of engagement upfront to find appropriate locations and supporting businesses, but their main purpose is to prove design potential through positive trials rather than requiring considerable prior consultation. With the help of Gap Filler and Drew James of Creative Capital Arts Trust, we provided diverse activations and events across the parklets to excite the public about the potential of various street changes,” adds Liam.

right: The design team chose Resene Lumbersider Low Sheen to use for the vertical faces of the parklet structure to provide adequate protection from the elements and passing traffic through a waterborne formula. It was tinted to Resene Footloose, Resene Kowhai and Resene Haast Shale to create the triangle design. The handrails, edge boards and foundation blocks are painted in Resene FX Metallic tinted to Resene Blast Grey 2 for contrast and sparkle.

-  Resene Kowhai
-  Resene Footloose
-  Resene Haast Shale
-  Resene Blast Grey 2

The most critical part of the paint selection required creating coloured floor and ramp surfaces that would be safe and suitable for heavy pedestrian traffic on a busy roadway through rain or shine. Resene Non-Skid Deck & Path fit the bill by offering a gripping gritted surface while not compromising on colour quality. Resene Lumbersider Low Sheen was used for the ply wall surfaces to provide a high level, durable finish. For the handrail and edge facings, Resene FX Metallic tinted to Resene Blast Grey 2 topcoated in Resene Clearcoat UVS made these elements stand out through contrasting colour and a sleek gloss sheen.

These colour and product selections didn’t go unnoticed by the judges at this year’s Resene Total Colour Awards, where the project received a Resene Total Colour Installation – Experiential – Product Colour Maestro Award to recognise the joyful palette and the intrinsic value it has brought to the streets of Wellington. **BW**

For learn more about Streets for People and the programme’s other activations, visit www.nzta.govt.nz.

architectural specification, colour selection and images

Isthmus Group, www.isthmus.co.nz

build and painting Downer, www.downergroup.co.nz

activation consultants Gap Filler, www.gapfiller.org.nz; Creative Capital Arts Trust, www.ccat.org.nz

- **below:** Resene Non-Skid Deck & Path added a suitable level of grit to the trafficable surface of the parklet to reduce the chance of slippage in wet weather without sacrificing the joyful colour scheme in Resene Footloose, Resene Kowhai and Resene Haast Shale. The foundation blocks are painted in Resene FX Metallic tinted to Resene Blast Grey 2.





11 questions with Daniel Marshall

When we think of architects that have a brilliant way of using bold colours to punctuate their projects, architect Daniel Marshall is always among the first to come to mind. And we're certainly not the only fans of his striking buildings.

Along with being recognised by the NZIA Awards, Home of the Year, the Cement and Concrete Association of New Zealand Awards, the International Property Awards and the Trends International Design Awards, Daniel's work has also received nods at the Resene Total Colour Awards, where his projects have taken home top honours for best residential interior and residential exterior.

Daniel shares more about what makes a great project, the most inspiring place he's ever visited and what he would do with more time in the day.

Did you always want to be an architect?

I spent my formative years, from ages 10 to 18, living in Havelock North. As somewhere to grow up, it was architecturally rich – both in terms of the landscape as well as the brilliant residential projects there. My best friend lived in a John Scott house, and my mother dragged us off to church at Our Lady of Lourdes (which was Scott's precursor to Futuna Chapel). As a child, I spent a lot of time alone playing with Lego and drawing. And along with my father being an engineer and mother an art teacher, I guess those factors made my gravitation toward architecture inevitable.



What are your favourite types of projects to work on and why?

Each project is unique and challenging, and that is what makes our profession interesting. There is never an opportunity to get bored. I love it when we have the rare confluence of an interested client and a building team that appreciates the craft of construction. That is where you can have true collaboration and the details and materials begin to sing; where architecture transcends into an art.



Resene
Flame Red

above, left and right: Daniel's Corinth Residence project won a Resene Total Colour Residential Interior Award and was published in an issue of *Architectural Review*. The original house was constructed in 1963 and was designed by the celebrated modernist architect, Vladimir Cacala. New additions to the east side of the home aimed to disturb the interior and exterior of the existing house as little as possible, with the exception of the large space to be used as a versatile second living/gaming/working space. It features Resene Flame Red, Resene French Grey, Resene Gallery, Resene Black White and Resene Ship Grey. Build and painting by Gracewood Construction, www.gracewoodgroup.com. Images by Simon Devitt, www.simondevitt.com.

-  Resene Black White
-  Resene French Grey
-  Resene Gallery
-  Resene Ship Grey



Are there any projects that stand out as being highlights of your career so far?

I kind of see our work as a continuum, where current projects are descendants of previous projects, so having a favourite is a little like loving one of your children more than the others. You are not supposed to, but you still can't help it! The thing that makes all our projects special is experiencing them over time, like coming back to a project 10 or 20 years after completing it and finding that it still resonates. There are a number of projects that I am very proud of that I wish the rest of the world could see but sometimes the privacy of our clients is the priority.

What do you think are some of the biggest challenges the industry is facing right now? Do you see any opportunities in those challenges to do things better than we were doing them before?

There is a Chinese curse that can be paraphrased as 'may you live in interesting times' and I think we are definitely living in interesting times! There are significant challenges facing the construction industry right now, particularly in the realms of massive cultural and environmental shifts. Architecture is a generalist discipline and every project has almost infinite parametric influences. I feel that the big challenge is that perhaps some people are losing sight of architecture as an art form. Without challenging architecture, then there is a danger that achieving all sorts of other checklists will result in a banal living environment that does not raise the human spirit.

What do you do if you feel stuck during a project, creatively speaking? Anything you might recommend to a less experienced designer to shake themselves out of it?

Walk away from the problem; it will continue to percolate within, but sometimes we cannot force a solution. The answer will come when you least expect it. Also, and this is very important: draw without thinking or even seeing.

If someone could wave a magic wand and grant you more hours in the day, what would you do?

I really enjoy working in the physical realm, doing landscaping, gardening, building and crafting. So I think if I had more hours, I may craft a little too much!

What is the most inspiring place you've ever visited and what made it special?

I have always gained incredible inspiration visiting masterworks by past architects and that has been all over the world, from Finland to Brazil. I think if I had to pick a place that was most inspiring for cultural history, art, architecture and landscape, it would have to be Mexico. To visit Luis Barragán's own house in Mexico City is to almost touch perfection. André Breton described Mexico as 'the surrealist country' and I tend to agree.

If you could have dinner with one design icon – past or present, alive or not – who would it be and what do you imagine you would talk about?

I think I would have to listen to the sage advice, 'never meet your heroes'. Sometimes the imagined person is a lot better to have dinner with.



Do you have any interesting stories to share about the neighbouring businesses around your office on Auckland's Karangahape Road – particularly the one beneath it?

Some of my colleagues joke that I love to place hurdles in the way of getting clients, and I guess you could look at it that way. To enter into our office, one has to run the gauntlet of adult shops and colourful characters on the street – only to be accosted by my dogs when you get up the stairs. But the thing I remember about the first time I came here was the contrast between the activity on the street and the calmness in the office space. Architecture is essentially about contrast and composition. Also, a precedent was set by Oscar Neimeyer, the brilliant Brazilian architect whose office in Copacabana was situated in the heart of the red-light district.

What do you love about Resene?

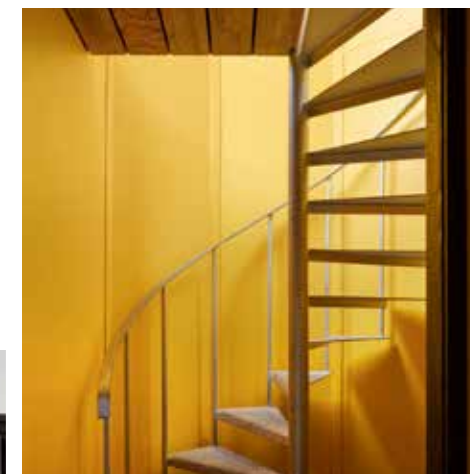
As a specifier, I always prefer to seek out multigenerational New Zealand companies, which of course Resene is. I think architecture is all about relationships and communication, a belief that a company will stand with you if something doesn't

perform as expected. We have been working with Resene for 20+ years so that is probably the clearest recommendation anyone can give.

What are your current favourite Resene colours?

I am really into trying to incorporate strong colour schemes into projects at present. I think sometimes people play it safe with colour because of a lack of confidence. I love strong yellows and pinks against the rough neutrality of concrete, so colours like Resene Bright Spark and Resene Irresistible are among my current favourites. **BW**

To see more of Daniel's work, visit www.dma.nz.



above and left: The expert use of eye-catching Resene Happy to contrast with the weatherboards and soffits in Resene Waterborne Woodsman Pitch Black and the concrete block wall in Resene Black White won Daniel Marshall Architects a Resene Total Colour Residential Exterior Award for Railley House. Build by Hargraves Homes, www.hargraveshomes.co.nz. Painting by Kingdom Decorators, www.kingdomcorp.co.nz. Images by Sam Hartnett, www.samhartnett.com.



Organic vs geometric

Our top picks from the Resene Wallpaper Collection that tap into two of today's hottest trends.

Concrete jungle

Just because you or your client want to add an organic touch to your project that doesn't mean it has to be green. Resene Wallpaper Collection 539646 is one of many neutral options that lends leafy softness in a chic achromatic colour palette. While there are virtually limitless colours you could pair it with, we love it with bold pops of yellow and pink such as Resene Wild Thing and Resene Awaken on pieces of statement furniture supported with a blush beige like Resene Athena and flooring in Resene Tino Pai.



Resene Awaken

- Resene Wild Thing
- Resene Athena
- Resene Tino Pai



Turn over a new leaf

For projects that need to stand out from the crowd, Resene Wallpaper Collection 541250 is just the ticket. This graphic pattern taps into up-and-coming colour trends like teal and aqua with a touch of already popular rusted red and tussock gold. With a design as bold as this one, it's wise to keep the furnishings in the space simple with flooring and furniture in a chalky white like Resene White Pointer. But to tie it all together, add statement furnishings and accents in Resene Scoria, Resene Savour and Resene Liquid Gold to pull colours off the wall and into the rest of the room.

- Resene White Pointer
- Resene Savour
- Resene Liquid Gold
- Resene Scoria

Nostalgic charm

With movements like traditionalism and 'Grand Millennial' looks making big waves in the decorating world, organic wallpaper designs with old world flair have made a comeback. The delicate and romantic floral and bird pattern of Resene Wallpaper Collection 220442 looks rightly at home in a centuries-old palace in Versailles, but it works just as well in a contemporary eclectic bedroom when combined with doors and architraves in Resene Sunbeam, an accent wall and headboard in Resene Carpe Noctem and accessories in Resene Soul Searcher and Resene Aloe Vera.



- Resene Sunbeam
- Resene Soul Searcher
- Resene Aloe Vera
- Resene Carpe Noctem



Timeless tropics

If a prototypical tropical design is what your project demands, look no further than Resene Wallpaper Collection M37904 because its layered palms are as classic as they come. Pair it with exotic, warm-toned timber flooring stained in Resene Colorwood Natural, ceiling and furniture in a crisp white like Resene Merino and a stone grey like Resene Credence, then finish the look with accents in a spicy orange like Resene Kombucha for a space that's equal parts welcoming and timeless.

- Resene Merino
- Resene Credence
- Resene Colorwood Natural

Resene Kombucha

Best of both worlds



Why choose between geometric or organic designs when you can have a wallpaper with elements of each? The soft-edged circles of Resene Wallpaper Collection 539752 work beautifully in both casual and formal spaces and with a huge range of furnishings. Play up the pattern's Scandi styling with warm wood décor and furniture stained in Resene Colorwood Meranti, flooring in Resene Stepping Stone and bring in touches of soft sea glass hues like Resene Infused, Resene Eau De Nil and Resene Duck Egg Blue for a fresh and inviting residential, commercial office or retail space.

Resene Duck Egg Blue

Resene Stepping Stone

Resene Eau De Nil

Resene Infused

Resene Colorwood Meranti

Another dimension

Resene Wallpaper Collection M35002 gets its unique, three-dimensional appearance from two layered geometric patterns and a drop shadow. The result feels like it leaps off the wall, making it best suited for engaging or collaborative spaces like reception areas, meeting rooms or a physiotherapy clinic. To balance the design's movement, it's ideal to support it with an achromatic or monochromatic palette of cream, grey and black such as Resene Spanish White, Resene Truffle and Resene Element or recessive violet-hued tones like Resene Black Doris and Resene Tenor.



Resene Spanish White

Resene Truffle

Resene Tenor

Resene Black Doris

Resene Element



Added draw

Dark and moody with plenty of interest and visual movement, Resene Wallpaper Collection M34709 has an almost gravitational way of pulling people in – making it a fabulous choice for hospitality settings like restaurants and hotels. Play up its inherent glamour with plush velvet furnishings in rich jewel tones like Resene Epic, Resene Rulebreaker and Resene Blackberry and add some sparkle with a ceiling in Resene Deep Space metallic and glittering accessories in Resene Gold Dust metallic.

Resene Epic

Resene Blackberry

Resene Gold Dust

Resene Deep Space

Resene Rulebreaker

Time after time

While the classic appeal of mid-century modern designs never truly retreats from relevancy, elements of 'MCM' or 'mid-mod' style have begun climbing in popularity once again. Thanks to its classic blue and gold colour palette and restrained geometric design, Resene Wallpaper Collection M26201 fits well both in spaces where you may just want to add a touch of the trend and ones where you want to go full bore 'Don Draper'. Combine it with Resene Rice Cake skirting boards, doors and architraves, wood flooring in Resene Colorwood Whitewash and anchor it with select details in Resene Black Sand and Resene Happy for a scheme that will beautifully support vintage mid-mod furniture that's been reinvigorated with Resene Danska Teak Oil.

Resene Happy



Resene Rice Cake

Resene Colorwood Whitewash

Resene Black Sand



Whether you are after natural appeal for your project or want to take a more structural approach, the Resene Wallpaper Collection has got you covered. With thousands of stunning options to choose from, you and your clients are sure to find a design that fits your project. To peruse the most recent designs, be sure to visit your local Resene ColorShop.

For more wallpaper inspiration, check out the *habitat plus – wallpaper book* in-store or online at www.resene.com/wallpapertrends.

Just the ticket

A heritage-focused project in the heart of Kawakawa sits at the junction of colour and culture.



If you have had the pleasure of visiting Kawakawa, you know that there's no place quite like it. Its charming main street brims with whimsy and unique character, where interesting colours and forms abound – thanks in part to Austrian-born artist Friedensreich Hundertwasser, who resided there from 1975 until his death in 2000 and designed what is likely the country's most famous toilet block. But Kawakawa is even more famous for the Bay of Islands Vintage Railway, which runs through the centre of its main street, earning it the moniker 'Train Town'.

Popular with tourists, the railway operates on a portion of the former Opuia Branch line. The station building, built in 1900, remains largely in its original condition. Now, the adjoining Te Hurihanga Training and Service Centre offers even more for visitors to enjoy. It's a component of a much larger project funded by Kānoa, the Regional Economic Development & Investment Unit. The Bay of Islands Vintage Railway is also working with Northland Adventure Experience (NAX) partners to restore the 1880-84 heritage rail line to Opuia, repair Gabriel the steam engine, their carriages, the Minerva steamboat, reinstate the Pou Herenga Tai Twin Coast Cycle Trail and other projects from Kawakawa to Opuia that are sure to attract plenty of interest over the years to come.

Given that the Bay of Islands Vintage Railway has such great historical and cultural importance, the Te Hurihanga Training and Service Centre is the product of many dedicated stakeholders who have had a hand in ensuring the carefully considered project reflects the cultural narrative and history of the Kawakawa Railway. With the support of cultural design guidance, the Bay of Islands Railway and NAX, MODE Design and Avail Pacific collaborated on the building's design – which is quickly becoming a much-loved and highly-photographed destination.

"The project team worked closely with Ngāti Hine throughout the project to confirm the cultural narrative," says Charles Fisher, Senior Technical Lead at MODE Design. "Te Hurihanga, meaning 'turning point' or 'junction', provides an important bookend for the railway as it embarks on restoring the historic line back to Opuia. The unique frontage reflects the



traditional coal mining architecture of the local area, representing four separate coal miners' cottages. The barge boards reflect the Māori heritage, whakapapa and identity of the area – and these works were completed by local artists."

The colour selection was of high significance to this project, with each Resene hue intentionally and authentically chosen. The project team wanted a balanced representation of the project partners and to reflect the unique bicultural heritage of the community.

"Even though it is a small building, we wanted to be bold and playful with highlighting the Kawakawa historical coal mining story using the architectural style of buildings from that time as well as local iwi and community kaupapa," says Pip Bolton, Director and Founder of Avail Pacific. "We are really pleased with the final outcome."

Laurell Pratt, Development Manager for NAX, worked together with Pip on the colour selection for the project. "The colour palette works on a couple of key levels," she explains. "Firstly, it recognises Ngāti Hine as tangata whenua and the combination of red, green, yellow and black are significant to their tribal identity.

opposite: The new Te Hurihanga Training and Service Centre in Kawakawa was funded by a provincial growth fund grant by the government to Northern Adventure Experience (NAX), a joint venture short life entity set up to administer the funds and successful delivery of the project objectives. The building will be used to enhance training, education and tourism and connects the significant culture and history of Kawakawa and the Bay of Islands to Opuia. Its carefully considered and eye-catching exterior features Resene Laser, Resene Fuel Yellow, Resene Colonial White, Resene Paddock, Resene Parsley, Resene Permanent Green, Resene Wild West, Resene Pioneer Red, Resene Lonestar, Resene Ironsand and Resene Black – earning it a Resene Total Colour Commercial Exterior Award. Walls are finished in Environmental Choice-approved Resene Sonyx 101 semi-gloss waterborne paint and trim and joinery in Resene Lustacryl semi-gloss waterborne enamel.

above: Beyond its brilliantly-coloured façade, the Te Hurihanga Training and Service Centre houses a trainee's space, kitchen, utility room, boardroom, offices for railway operations and public toilets. The interior echoes the energy and palette used outside, featuring Resene SpaceCote Low Sheen tinted to Resene Half Colonial White, Resene Parsley, Resene Laser, Resene Fuel Yellow, Resene Wild West, Resene Permanent Green and Resene Gondwana.

	Resene Colonial White
	Resene Laser
	Resene Fuel Yellow
	Resene Wild West
	Resene Pioneer Red
	Resene Lonestar
	Resene Paddock
	Resene Gondwana
	Resene Parsley
	Resene Permanent Green
	Resene Ironsand
	Resene Black



Motif meanings

The design of the building responds to the cultural narrative, not only through colour but also through the shapes and their symbolism.

The Waharua Kopito or diamond shape represents courage and commitment. When the diamond shape is paired, it indicates a transition and reminds each generation to think about succession and growing capability.

The Pukepuke Rau or rows of triangles represent the 'many hills' of the Ngāti Hine tribal area. It epitomises the many whanau and hapu within Ngāti Hine as well as many forms of leadership in a range of fields. This pepeha also highlights the concept of 'unity through diversity'

The Moko Kauae in the centre represents the eponymous ancestress, Hineamaru and denotes the strong female leadership within Ngāti Hine.



opposite and above: The project team selected Resene Sonyx 101 waterborne semi-gloss to colour the exterior weatherboards and soffits teamed with Resene Lustacryl semi-gloss waterborne enamel for the window frames, posts, beams, trims and doors. These were tinted to Resene Laser, Resene Fuel Yellow, Resene Colonial White, Resene Paddock, Resene Parsley, Resene Permanent Green, Resene Wild West, Resene Pioneer Red, Resene Lonestar, Resene Ironsand and Resene Black to bring the cheerful and culturally-significant character that makes the Te Hurihanga Training and Service Centre intrinsic to Kawakawa and its history.

Secondly, it plays well with the colour, character and quirkiness that Kawakawa is known for with the original Hundertwasser toilets and the award-winning Te Hononga and Te Mirumiru buildings. There needed to be a balance of colonial history and heritage, with linkages to railways, coal mining, trade and industry plus the pre-colonial heritage of the environment and significance of Ngāti Hine to the area. The resulting coal miners' cottages have a bold and meaningful palette, with each of the selected hues taking into account their respective cultural representations."

"Resene has a superior colour range, which allowed us to create various looks throughout the building. The products are excellent quality and are practical for a commercial environment, which was important," adds Pip. "The final colour selections differed from the ones first planned in terms of specifically connecting the cultural narrative. The original colours were darker; however because we were painting pine timber cladding that had not been thermally modified, we were advised that the LRV should not have a value of less than 40%. Because this somewhat limited the colour options, it meant the project team had to assess shade variations on the original."

But in the end, the project team and client were perhaps even happier with the final colour selections as it led them to incorporate a number of lighter shades on the frontage, adding to the sense of change, growth and possibility the building represents as a training centre.

"The weather conditions and the number of different colours were the biggest challenges for us, but we put plans in place to ensure everything went as smoothly as possible," says Grant Campbell of Kerikeri Decorating, whose company completed the painting. "The finished job looks great, and I think the colours they picked really reflect what they were trying to achieve."

The attention to detail, meticulous application and dedication to embracing and enhancing what makes Kawakawa special caught the eye of the Resene Total Colour Awards judging panel, who honoured the project with a Resene Total Colour Commercial Exterior Award. **BW**

To find out more about the Northern Adventure Experience (NAX) Project, visit www.nax.co.nz, and check out www.bayofislandsvintagerailway.org.nz to learn about the Bay of Islands Vintage Railway.

architectural specification MODE Design Corp, www.modedesign.com.au, in collaboration with Avail Pacific, www.avail.co.nz

colour selection Pip Bolton, Avail Pacific; Lau'rell Pratt, Northern Adventure Experience (NAX), www.nax.co.nz

build Sita Construction, www.sita.co.nz

painting Kerikeri Decorating, www.keridecorating.co.nz

artists Tuhia Amos, Taiamai Bracken, Katrina Fleming, Linda Garner, Te Hemo Ata Henare, Lorraine King, Symphony Morunga

cultural narrative Te Runanga o Ngāti Hine

images Jess Burges Photography, www.exposurenz.co.nz

Exterior colour meanings

The bold exterior colour selections command attention, and the unique frontage makes the building stand out – creating a great first impression for visitors. But the selections also take into consideration important cultural narrative:

Yellow (Kōwhai) represents the emergence of light and warmth, the rising of the sun and with it re-birth, growth and energy. This is represented with Resene Laser, Resene Fuel Yellow and Resene Colonial White.

Green (Kākāriki) represents the forests and vegetation that cloak the many hills and valleys of Ngāti Hine, further symbolising fertility and vitality. This is represented with Resene Paddock, Resene Parsley and Resene Permanent Green.

Earthen red (Kura) represents life itself and symbolises sustenance, sacrifice and leadership. This is represented with Resene Wild West, Resene Pioneer Red and Resene Lonestar.

Black (Mangu) symbolises the dark and the night, signifying the long darkness from which light and life emerged and therefore, it also denotes potential growth. This is represented with Resene Ironsand and Resene Black.

Resene Alabaster

Resene Laser

Resene Fuel Yellow

Resene Colonial White

Resene Paddock

Resene Parsley

Resene Permanent Green

Resene Pioneer Red

Resene Wild West

Resene Lonestar

Resene Black

Resene Ironsand

Capture

A snapshot of today's top colour and design trends.

The return of red has been a long time coming and the popularity of rich brick, carmine and vermillion reds is rising rapidly. However, designers are using what can sometimes be an aggressive hue in new, unexpected ways. The strength of an earthy 'iron' red like Resene Lonestar can be softened by a petal pink like Resene Sakura and a hint of mauve like Resene Tom Tom to bring about a sense of rosy optimism. But what is typically a feminine combination has been further offset by details in salted caramel, aquatic blues and creamy whites, bringing a sense of balance to the colours and vibe of this bedroom.

Back wall in Resene Sakura, curved wall and right wall in Resene Lonestar, floor in Resene Tom Tom, jug vase in Resene Fountain Blue and books in Resene Fountain Blue and Resene Hot Toddy. Chair from Cintesi, bedlinen from Foxtrot Home, rug and cushions from Mulberi, artwork by Carmel Van Der Hoeven.



Resene Sakura



-  Resene Colorwood Whitewash
-  Resene Tom Tom
-  Resene Lonestar
-  Resene Aubergine
-  Resene Hot Toddy
-  Resene Japonica
-  Resene Rainee
-  Resene Fountain Blue

While purple can be a polarising colour, designers are in agreement that deep aubergine and plum are in.

Walls in Resene Lonestar, vase in Resene Tom Tom and sculpture in Resene Aubergine.

The popularity of pink shows no signs of slowing down. Though greens have been its most common colour companion, today's pinks are being blended with other upward trending hues like aqua blues, carmine reds, golden yellows and aubergine purples.

Resene testpots and A4 drawdown paint swatches in (clockwise from top right) Resene Aubergine, Resene Sakura, Resene Fountain Blue, Resene Tom Tom, Resene Hot Toddy, Resene Lonestar and Resene Japonica.





Designers are using happy hues and lively patterns, like those featured in Resene Wallpaper Collection M47705, to inject energy back into commercial office spaces. Try pairing it with a peach pink like Resene Beethoven and a burst of bold peacock blue like Resene Now Or Never.

Resene Now Or Never

While the popularity of grey is waning, today's variations have far more character than the typical flat, one-dimensional greys used in years past. Those with a slight violet undertone are far more interesting and less sterile. Plus, they blend well with popular rosy pinks, blush beiges and warm wood tones. **BW**

Resene Dust Storm

Back walls and floor in Resene In The Mauve, left wall in Resene Dust Storm and timber steps stained in Resene Colorwood Dark Oak. Bench and pendant lamp from Good Form, rug and throw from Baya. Projects by Amber Armitage, images by Wendy Fenwick.



Forward-looking spring greens are perfect for a refresh as the world looks towards healing and new growth. Softly dusted variations like Resene Raineer make a beautiful base for other trending colours like rusted reds, oranges, golds and peachy pinks, especially when these warmer hues are offset with accents in watery blues.

Walls, floor, raised bed platform and steps in Resene Raineer, artwork in Resene Half Innocence, Resene Thor and Resene Green Meets Blue, wood stool (centre) in Resene Colorwood Whitewash and dresser, hooks and stool (right) in Resene Hot Toddy. Bedlinen from Foxtrot Home, rug, cushion and throw from Baya, rattan screen and mirror from Mocka, vase from Danske Møbler.

- Resene Beethoven
- Resene Anise
- Resene Half Sour Dough
- Resene Summer Green
- Resene Pale Oyster
- Resene Thor
- Resene In The Mauve
- Resene Colorwood Dark Oak

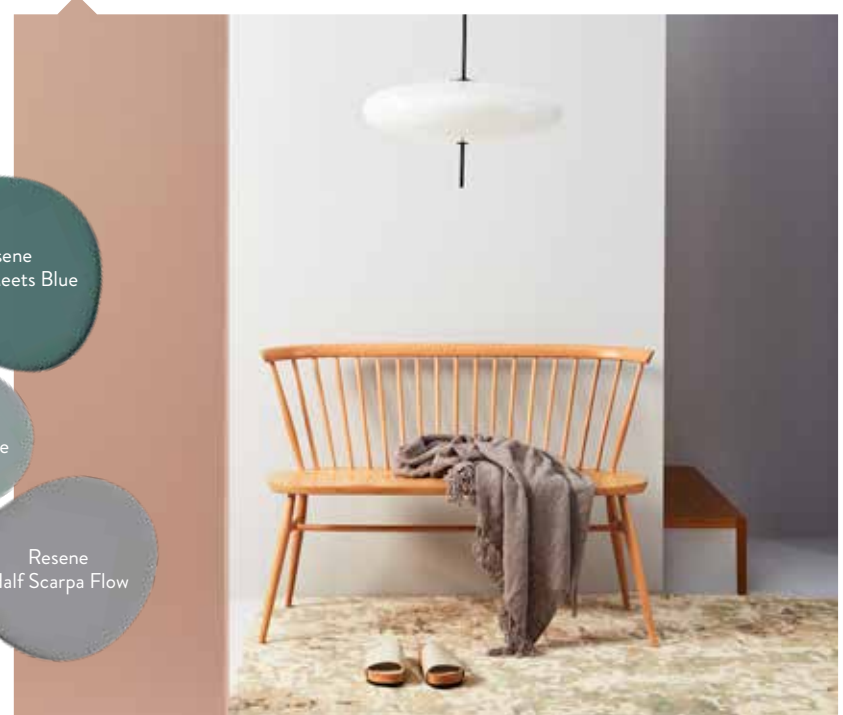
Resene Green Meets Blue

Resene Half Innocence

Resene Half Scarpa Flow

The use of pale pastels continues to offer the softness we crave in order to cope with the realities of a harsh world.

Resene testpots and A4 drawdown paint swatches in (clockwise from top left) Resene Half Scarpa Flow, Resene Anise, Resene Pale Oyster, Resene Summer Green and Resene Half Sour Dough.



Living the dream

A strong vision and detailed use of colour garnered a Resene Total Colour Award for this historical retrofit.

When helping others fit-out their commercial spaces with electrical and data systems is your bread and butter, you're all too familiar with all the effort that goes into an effective office design that meets the client's needs. That's certainly the case with Vision Systems who recently took occupancy of a freshly-revived space in the heart of Christchurch. They knew precisely what they were after, and the results are miles away from your bog-standard commercial office.

Vision Systems dreamed of an open-plan concept that would facilitate both work and play by providing a great space for their team to enjoy weekly social club gatherings, set within the stunning former post office. The building has significant social and historical value for the city and greater region, and the abundance of style and details inside and out made it an enviable location to house their Canterbury operations. They entrusted Studio Soul to help them turn their concept into a reality and architectural designer Brooke Browne – who is known for her ability to share in her clients' vision – was up to the task.

With its expansive windows, natural light and exposed beam and column design, the architectural richness of the space offered Brooke both opportunities and constraints. "It was important to not close off the floor and continue to encourage the symmetry of the original architecture," she says. To accomplish this, she knew the right Resene colour palette could be leveraged to articulate different areas within the building's envelope and that her selections would be vital for creating the right atmosphere.



"The former post office building was originally going to be built of brick, however, earthquake building standards were altered after the Napier earthquakes and – being a government building – the design was quickly changed to incorporate reinforced concrete construction. This structural alteration no doubt helped the building significantly in the Canterbury earthquakes. It also meant the building reflected American-style skyscrapers in its design and structure with its classical column and beam repetition. Other than the toilets, a small meeting room and some management offices, the floor plan mostly remained open – including the new kitchenette. The natural divisions, thanks to the internal columns, allowed us to create zones through the colour scheme that subtly communicate what each space is for."

Brooke's execution of the pared-down yet graphic palette of Resene Astral, Resene Clockwork Orange, Resene Nero

above: The Art Deco era and Vision Systems' branding were part of the inspiration for Studio Soul's accent colour selections, Resene Clockwork Orange and Resene Astral, and the thoughtfulness with which they were applied to the project was part of what won it a Resene Total Colour Commercial Interior Office Award. The recessed window frame and glass-protected splashback are painted in Resene Clockwork Orange, walls and portions of the ceiling and bulkheads are in Resene SpaceCote Low Sheen tinted to Resene Nero and the remaining ceiling and bulkheads are in Resene SpaceCote Low Sheen tinted to Resene Black White.

Resene Astral

Resene Clockwork Orange

Resene Nero

Resene Black White



top tip

Waterborne enamels like Resene SpaceCote Low Sheen, which was used on this project, combine the durable finish of traditional solventborne products with Environmental Choice approval, low VOCs, low odour and a quick dry time, so offices can be repainted easily with minimal disruption to staff.

and Resene Black White does a brilliant job of highlighting and amplifying the former post office's handsome features. "The client was open to using bold colour, so we utilised both colour blocking and the symmetry of the columns to create a central break-out hub that naturally divides the play and work areas," she explains. "A backdrop of Resene Black White contrasts with the black accent materials and gives it a contemporary twist while also creating a blank canvas for Vision Systems' stunning lighting selections. Lines and geometric shapes were incorporated in subtle ways within the geometric ceiling panels through to the manifestations on the glass. Now, the office has the excitement of a modern-day New York loft complete with all the functions Vision Systems needed from the space."

Using complementary colours like blue and orange together can be a powerful combination, so Brooke notes that it was important

to match the intensity of the colours so that they would work together throughout the space. "Resene Clockwork Orange sets the tone in the 'social zone', where the team loves to have table tennis tournaments and social gatherings. Against the Resene Nero walls, Resene Clockwork Orange adds energy to this playful space. And being a brighter variation of the blue in Vision Systems' logo, Resene Astral worked to the client's requirements while matching the spirit of deep jewel toned blues from the Art Deco era. Though bold, it acts as a calming colour for the office in tandem with the carpeting and hanging acoustics. A colour block of Resene Astral was also used around the break-out booth seating paired with deeper navy upholstery and a lowered dark ceiling in Resene Nero to create an intimate setting to relax in."

Brooke says that the division of columns, though ornate and charming in design, were challenging to design around at times

above left and right: The grid-like architecture of the former post office offered opportunities to use Resene Astral to highlight and bring attention to key zones within the space, such as the reception and break areas. Main walls and ceiling in Resene Black White and lowered ceiling in Resene Nero.



left: Resene Black White on the walls and ceiling brings calm and focus to the work area while allowing visual space for other elements, like Vision Systems' own electrical designs, to be showcased.

opposite: Vision Systems' new kitchenette area looks dramatic with its walls and ceiling in Resene Nero and contrasting window frame and splashback in Resene Clockwork Orange. Now, the employees have the perfect place to enjoy each other's company over Friday drinks.

-  Resene Black White
-  Resene Clockwork Orange
-  Resene Astral
-  Resene Nero

top tip

It's easy to create a coloured splashback in your chosen Resene colour with Resene Imperite I.F. 503. The coating system gets painted onto the back of the glass, so be sure to specify low iron clear glass to avoid affecting your colour selection. To change the colour, remove the glass and install a new back painted splashback. If you want a splashback that blends in with the existing wall, you can install glass directly over the wall finish.

since space and circulation were limited to a fixed grid. “We made the most of the columns by organising space around them, creating built-in seating and adding glazing with beading to reflect the loft style. In terms of construction, installing modern aluminium framing in the mitred corners of the columns and skirtings was a challenge for Angus Interiors, who led the build. And the original passenger lift – though adorable – proved to be a tight squeeze for the contractors transporting materials in and out of the building.”

Nick Sinclair, who headed up the project management for Angus Interiors, agreed that the lift proved to be one of the biggest hurdles in the project. “The stairwell is also extremely tight and the windows only open a fraction as the sashes have restrictors. In the end, we loaded in through the far northeastern corner of the building using a scissor lift. That had to be completed before the lower-level café opened at 6am each day, so we began loading in early in the morning around 3am.

“The upper floors were also tenanted, so noise of any sort that affected any of the leaseholders had to be completed after hours. This proved to be exceptionally difficult at times, as some tenants were open from 6am until 10pm on certain days,” adds Nick.

His favourite outcome of the project is the integration of both old and new elements within the design. “At times this was challenging, but in hindsight, the finished fit-out looks seamless between its colonial details and the new add-ons within what’s become a chic CBD workspace.

“I also really enjoyed working with a designer who was 100% on top of her game. Brooke knew every tiny detail on this project, right down to colour locations and finishes without needing to review a plan. When certain things were not going to work or if I thought there could be an easier way to do something, she was very open to suggestions. I don’t find this to be common, at least with some designers, but it was very much appreciated by the build team.”

For Richard Kenny of Chamlang Plasterers and Painters, merging the new and old finishes was the trickiest part for the applicators. “The age of the existing building elements merging into modern ones meant that we had to apply our knowledge by preparing older areas differently to get a great overall result. There were many different colours, materials and textures incorporated into the design, which really came alive at the end once all the trades were finished. These sorts of projects are always interesting for our team as white often seems to be the status quo these days.

“We really enjoyed modernising an older space with the Angus Interiors team,” he adds. “It was good to see the wide range of



services they offer. Vision Systems wanted a unique workspace and it was fun to see that come to fruition.”

Tristan Bailey, Business Director at Vision Systems, says that his clients have been loving the office’s new look. “We always get positive feedback about it. Most people can’t believe it’s a trades’ company office! Some have even come in and been so impressed that they have left and renovated their own offices.”

When asked about his favourite part of the finished design, Tristan couldn’t choose. “I think everywhere you look, there is something unique – lots of colours and different angles, which gives it a real feel of difference to most commercial offices. Brooke and her team were fantastic from the initial design to helping us close out the project. Her team took the brief and delivered exactly how I imagined it.”

His best advice for others considering a fresh fit-out for their commercial office is to find a project team that’s the right fit and who shares in your vision. “If you dream it, find someone who will deliver on it!” **BW**

architectural specification, interior design and colour selection

Studio Soul, www.studiosoul.co.nz

build Angus Interiors, www.angusinteriors.co.nz

painting Chamlang Plasterers and Painters, www.chamlang.co.nz


lighting Vision Systems, www.visionsystems.co.nz

images Litiana Harding





Doing things *right*

Resene
Ottoman 

Becky Trow shares why her Auckland-based painting company is a proud Resene Eco.Decorator.

trusted subcontractors that we have worked with for many years.”

The company has also been an accredited Resene Eco.Decorator since the programme’s inception. The initiative was created by Resene to build a nationwide network of environmentally-responsible, quality-focused painting contractors, and only contractors who successfully meet the programme’s rigorous standards can promote themselves as an authentic Resene Eco.Decorator. After all, sustainable decorating is more than just choosing an Environmental Choice approved paint – it also means applying the product in an environmentally-responsible manner that follows sustainable principles. This is something Contract Coatings takes very seriously, and their most recent Resene Eco.Decorator audit saw them achieve a near-perfect score.

“We are proud to be accredited Resene Eco.Decorators, and the shift in people’s attitudes and expectations towards sustainability and the environment has been huge since we joined the programme. We are involved in numerous Green Star NZ and Homestar projects where the certification is driven by the client, which demonstrates how much clients desire environmental initiatives. For us, the Resene Eco.Decorator programme is a way of recognising our company’s commitment and ensuring we continue to improve our systems and reduce our environmental impact. It gives our clients peace of mind to know that Resene Eco.Decorators are responsible contractors who care about their environment and that a reputable, homegrown company like Resene sets a benchmark for applicators to work towards,” says Becky.

“The programme has given us tools to implement new systems which have a positive impact on the environment and the business. We have made significant cost savings recycling all of our water-based liquid waste in-house using the Resene WashWise system, reducing

Becky Trow was working in financial lending – something she wasn’t particularly fond of – until her father, Peter Heaphy, approached her with another offer. Peter, who founded Contract Coatings in 1984, wondered if Becky would be keen to head up health and safety for the company.

“I was quite unsure about it all as I had no health and safety experience at the time, nor did I know anything about painting,” she says. “Dad thought I was the perfect candidate as he needed someone to build the systems from scratch and felt I could learn whatever else I needed along the way.”

After serving a few years as Health and Safety Coordinator, she took a break to go on an OE. But when she returned, she found that Peter had been busy thinking about the future of the company. Together, they put a succession plan in place, and in 2011, Becky became an owner and director of the business and took on the role of Commercial Manager. It’s now been more than 16 years since she took him up on his initial opportunity, and she hasn’t looked back.

Currently, the Auckland-based painting company has a direct staff of around 50, some of which have been part of the team for more than 35 years – a testament to how Contract Coatings operates, but also the skill of their painters. “They are experienced tradespeople who we value very much,” says Becky. “We have also developed strong relationships with





opposite, left and below: Contract Coatings recently painted the Auckland City Mission HomeGround project, a facility that spans 12,500 sqm, encompassing a new eleven-storey tower and podium as well as the restored Prince of Wales heritage building in Resene Environmental Choice approved paints. The heritage façade is painted in Resene Lumbersider Low Sheen tinted to Resene Half Silver Chalice and the timber balcony soffits are stained in Resene Woodsman Whitewash, the interior laneway weatherboards are painted in Resene Lumbersider Low Sheen tinted to Resene Half Silver Chalice and the rooftop function room features walls and ceiling in Resene SpaceCote Low Sheen tinted to Resene Half Rice Cake and timber panelling in Resene Colorwood Whitewash. Design by Stevens Lawson Architects, www.stevenslawson.co.nz. Build by Built Environs, www.builtenvirons.com.au. Images by Alex Wallace, www.alexwallace.co.nz.



Becky says that it's the service they receive from Resene that plays a significant role in their loyalty to the brand. "For us, it's about the people. The products speak for themselves, really, and they are specified by designers all over the country. Our people love working with Resene as the products are easy to apply and there are so many environmentally-friendly options available. One of Resene's real strengths is its relationships with its customers. It has that family business feel, which we really relate to. They listen, they care and they are there to support businesses like ours so we can continue to grow and develop."

She may not be a painter herself, but Becky has still been able to witness plenty of beautiful Resene colours applied to projects completed by Contract Coatings' talented team members. Right now, she is finding herself drawn to pastels. "I'm really loving the soft tones of colours like Resene Dust Storm, Resene Ottoman, Resene Oxygen and Resene Half Pale Rose paired with Resene Black White. It's great to bring a bit of colour into your life."

Becky has also been able to garner plenty of top tips from spending time around such experienced applicators, including some things that can be considered at the time of design to allow for a better finish and safer conditions. "There is often chat around the office regarding the site conditions in which our team members undertake their work and how it affects the application and finished product. At the time of design and specification, we hope safety and the environmental impact of the works we will need to do are carefully considered and people are asking how someone can do the job safely while getting the results they're after." **BW**

To learn more about Contract Coatings, visit their website at www.contractcoatings.co.nz. And to find a Resene Eco.Decorator in your area to help with your next project, visit www.ecodecorator.co.nz.

our impact of liquid waste on the environment – which is something we are very proud of. The Resene Eco.Decorator brand also makes us feel recognised as a trusted, professional, environmentally-focused company providing quality projects to clients in a positive and cooperative workplace in which every employee can learn and grow."

Achieving such impressively high scores on Resene Eco.Decorator audits isn't easy. Becky says that her company predominantly serves the commercial sector of the painting industry, where compliance and documentation are paramount. "We have robust quality assurance procedures and health and safety systems to ensure our people are well looked after. I believe this is what has set the foundation of our strong Resene Eco.Decorator scores at audit time. However, we will always continue to strive to improve, and it's amazing what an impact even seemingly small tweaks can have on the environment."

Time will tell

Representatives from seven eco-conscious organisations share favourite Resene colours, dream inventions and their predictions for the future.



Jan Ivar Czaplicki

Co-Founder and CCO, CarbonClick
www.carbonclick.com

In what capacity is your organisation affiliated with Resene?

Resene is one of our supporters and early adopters of our 'little green button' on its e-commerce checkout, which allows Resene's customers to help fund projects that fight climate change at the checkout. We're also exploring other exciting initiatives with Resene to help accelerate the world to net zero.

Which is your current favourite Resene colour and why do you like it?

There are so many amazing colours to choose from, but I do love our 'CarbonClick green' and, coincidentally, Resene Tree Frog looks like it. I do love frogs... and trees!

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

We're in the process of building a house, so haven't had the pleasure of painting anything just yet, but selecting colours was surprisingly challenging. Having a session with a Resene colour consultant was incredibly helpful.

Would you consider yourself a ‘DIY perfectionist’ or ‘do you leave it to the professionals’?

I really love DIY but entrepreneurship has starved me of free time and killed so many of my hobbies, so lately I’ve relied on professionals – what a luxury!

What do you believe to be the biggest challenge currently facing your organisation?

Sustainability is a surprisingly immature industry and it’s rapidly evolving, so finding our sweet spot has taken quite some time. Another challenge is that sustainability is often not seen as a critical business activity and can therefore easily be pushed out and delayed.

What is something that you wish more people knew about your organisation?

Inaction on climate change is no longer an option. We exist to help businesses take action on climate change in a simple, meaningful and transparent way. If you’re reading this, I hope we can be part of your sustainability journey one day!

If you could magically invent something that doesn’t exist, what would it be and why?

An unlimited, sustainable energy source. Energy is the basis of civilisation and critical for a bright future.

If you could have a superpower, what would it be and why?

Some sort of healing power. There’s too much suffering in the world.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

An almost unlimited string of events over billions of years has led to the miracle that you’re alive today. Make every day count.

What are your key colour or design predictions for the next year or two to come?

I’ve been watching AI advance much faster than people have expected, with technologies like Stable Diffusion being able to create any image from a text prompt. We’ve only scratched the surface of how AI will affect our lives and it’s coming in hot. There’s no doubt AI will impact and possibly even disrupt the design industry.



Laura Gemmell

Chief Executive Officer, Environmental Choice NZ
www.environmentalchoice.org.nz

In what capacity is your organisation affiliated with Resene?

Resene has been part of the Environmental Choice NZ whānau for almost three decades. The company has constantly worked to innovate and find ways to lessen the environmental impact of its products.

Which is your current favourite Resene colour and why do you like it?

We’ve used Resene Sea Fog and Resene Pumice in our home, but I absolutely love Resene Style Pasifika Whirlpool. I’m really drawn to earthy blues and greens.

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

Painting my boys’ playhouse in Resene FX Blackboard Paint was lots of fun (and about the only thing my husband has trusted me to touch with a paintbrush). My sons constantly redecorate it with chalk. During the Super Rugby season, there was a lot of blue and white drawings and messages of support for their favourite team!

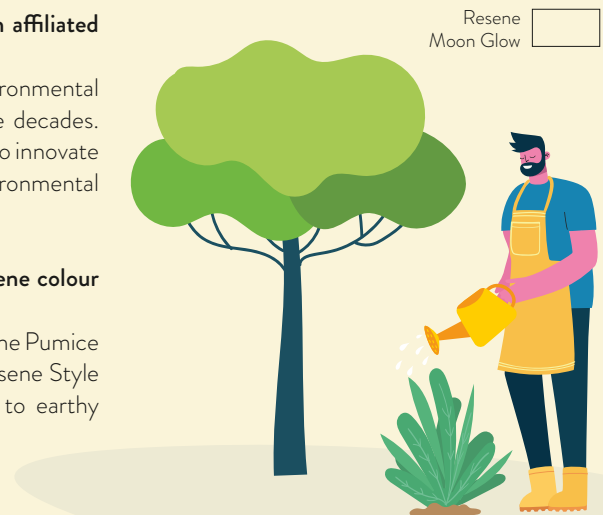
Would you consider yourself a ‘DIY perfectionist’ or ‘do you leave it to the professionals’?

I learnt very early on that I’m much better leaving most things to the professionals!

What do you believe to be the biggest challenge currently facing your industry?

Greenwashing, when companies claim to be doing the right thing by the environment but aren’t. Environmental Choice is a not-for-profit and the most rigorous ecolabel in this country. We’re proud we’ve been able to help consumers make more responsible purchasing decisions over the past 30 years.

Resene Moon Glow



What is something that you wish more people knew about your organisation?

That we consider the entire environmental impact of a product or service, not just carbon emissions. We also check the product or service is fit for purpose, and we’re aligned with both the New Zealand and Australian Green Building Councils.

If you could magically invent something that doesn’t exist, what would it be and why?

A way to reverse the damage humans have caused to the planet. While we’re all a lot more aware of the impacts of climate change now, we need to act with much more urgency if we want to avoid giving our children and grandchildren one heck of a hospital pass.

If you could have a superpower, what would it be and why?

Easy – the ability to teleport! Dreaming of a tropical Island getaway? Boom, you’re there! Also, as far as I know, teleportation doesn’t generate carbon emissions!

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Relax; everything works out. And don’t be in such a bloody rush all the time!

What are your key colour or design predictions for the next year or two to come?

Oh gosh, I don’t think I’m much of a trend spotter! But after the past couple of years, I’d like to see something that sparks a little joy in people (thanks for the phrase, Marie Kondo). More bright and fun colours!

- Resene Sea Fog
- Resene Tree Frog
- Resene Pumice
- Resene Style Pasifika Whirlpool



Belinda Mathers

GM Technical, Toitū Envirocare
www.toitu.co.nz

In what capacity is your organisation affiliated with Resene?

Resene is certified under Toitū's carbonreduce and enviro-mark programmes as part of its focus on reducing its environmental impacts.

Which is your current favourite Resene colour and why do you like it?

We used Resene Goblin as a feature colour in my daughter's lounge and bedroom. It made the rooms feel cosy and looks great with the wood in her 1910s villa.

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

My latest fun projects were renovating my daughter's house with her, including some woodwork and freshening the house up with colours that she loves.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I'm very much a DIYer. I enjoy transforming rooms using colour and have renovated a few houses over the years.

What do you believe to be the biggest challenge currently facing your industry?

Climate change is a huge challenge for the world. Toitū is working with hundreds of businesses to measure and reduce their impacts, and it will take ambition and transformation from all of us to keep our world livable for future generations.

What is something that you wish more people knew about your organisation?

Sustainable solutions don't have to be expensive, and there are tools that help you to choose between design options to find a way forward that will minimise impacts while meeting the needs of users.

If you could magically invent something that doesn't exist, what would it be and why?

A time machine to give me more time to spend on all the things I love to do!

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Be confident and don't give up! I was working in climate change before most people realised how big an issue it is, and I wish I had pushed for action sooner.

What are your key colour or design predictions for the next year or two to come?

Products based on circular design will become more and more popular – products that last, are made of recycled materials and are recyclable at end of life. Transparency and understanding of the lifecycle impacts of products from cradle to grave is just going to become more important in people's decision making.



Barbara Nebel

Chief Executive Officer, thinkstep-anz
www.thinkstep-anz.com

In what capacity is your organisation affiliated with Resene?

We've helped Resene calculate the environmental footprints of its products using a tool called a Life Cycle Assessment (LCA). These footprints measure impacts like the greenhouse gases the paints generate and the water they use. A 'life cycle' view is important because there are impacts at every stage: when Resene sources the materials, makes the paint and transports it to customers and when those customers use the paint and dispose of it. Our work with Resene sets a benchmark for the company to continue to reduce its environmental impacts and communicate the results to its customers.

Which is your current favourite Resene colour and why do you like it?

Our talented in-house design team are refreshing our thinkstep-anz brand. I love the colours they've chosen: a wonderful dark blue, Resene Christalle, with a light purple highlight of Resene Perfume.

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

Painting our cottage. It accommodates our team when they visit our offices in Wellington. As we live on the coast, we chose green colours - Resene Onepoto with accents in Resene Dali - to match the shades of the sea. We complemented this with light purple Resene Lavender on the door, taking our inspiration from the agapanthus along our driveway.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I love DIY but sadly don't have enough time for it. I recently started upholstering a couch to suit a room that we've painted in Resene Rice Paper. The couch is a work in progress - still half-and-half with the old fabric on the back and the new one on the seats. We call in the professionals to paint our walls. And we encourage our sustainability clients to talk to the professionals, too!

What do you believe to be the biggest challenge currently facing your industry?

Greenwashing - marketing that's intended to make people believe a company is doing more to protect the environment than it is. Our work is based on facts and data. Unfortunately, there's a lot of greenwashing around. The risk is that it reflects badly on the work we do and on clients like Resene who are serious about becoming more sustainable.



What is something that you wish more people knew about your organisation?

We'd love them to understand how our work helps them create a low-carbon built environment that's better for everyone. We're the sustainability firm behind many trans-Tasman LCAs and Environmental Product Declarations (EPDs) for building products. EPDs are science-based, public documents, like the nutrition labels on food products. Plus, our team members are trained to help companies tackle their Green Star rating through the New Zealand Green Building Council.

If you could magically invent something that doesn't exist, what would it be and why?

An automated greenwash detector!

If you could have a superpower, what would it be and why?









The ability to slow down time so we can achieve more change more quickly – and to give me time to do the DIY that I can't get to do (or finish).

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Take opportunities as they come along and shape them, so that I and others can succeed sustainably.

What are your key colour or design predictions for the next year or two to come?

Bright, bold colour blocking to give people an optimism boost after a challenging couple of years. It's what we've done with our brand.

- | | |
|---|--|
|  Resene Rice Paper |  Resene Duck Egg Blue |
|  Resene Perfume |  Resene Onepoto |
|  Resene Lavender |  Resene Dali |
|  Resene Christalle |  Resene Goblin |



Adele Rose

Chief Executive, 3R Group
www.3r.co.nz

In what capacity is your organisation affiliated with Resene?

3R Group has partnered with Resene to deliver its Resene PaintWise product stewardship programme. It is one of New Zealand's longest running, manufacturer-initiated programmes and covers Resene's range and subsidiary products. Resene and 3R also invest in research and development to create beneficial products from the collected paint.

Which is your current favourite Resene colour and why do you like it?

I am a big fan of Resene Duck Egg Blue and have used this colour in a few homes we have painted. We are currently renovating an old home in Central Hawke's Bay. It looks great with creamy white and suits the style of the home, especially up against the internal wood features.

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

That's a hard one! For our first home, it wasn't so much the paint or wallpaper as it was about

working together as a team late into the night (pre-children!). As for outcomes, I loved a textured feature wall we did with wallpaper in a burnt orange.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

DIY perfectionist, which has rubbed off on my daughter (who is twice as much of a perfectionist as me).

What do you believe to be the biggest challenge currently facing your industry?

Ensuring that the raw materials we use to create the products we so enjoy using, are sustainably sourced – leaving no harm for our future generations. The surface coatings sector will also need to adapt to changing environmental impacts on their products, such as increased rainfall, greater temperature fluctuations and the like.

What is something that you wish more people knew about your organisation?

That we help manufacturers of any product be responsible producers by ensuring that their customers have access to product stewardship programmes that collect their products at end of life and repurpose them. On construction sites, this can be achieved by the whole supply chain working together.

 Resene Corn Field



If you could magically invent something that doesn't exist, what would it be and why?

Doctor Who's tardis. I live an hour from work and would love to just step into the tardis at the end of the day and magically appear at my front door!

If you could have a superpower, what would it be and why?

To be able to stop people from littering! If I could figure out why people choose to throw their rubbish out their car window and hurt Papatūānuku rather than take it home and put it in the rubbish or recycling, I'd be a happy person.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

That making mistakes is innately human. It's what makes us who we are.

What are your key colour or design predictions for the next year or two to come?

I think we will see joyful colours combined with natural materials. I went to a new restaurant in Tauranga recently and they had deep turquoise colours accentuated with peacock features, willow furniture and textured materials. It felt like the place to be and stay.



Melanie Seyfort

Head of Partnerships, Trees That Count
www.treesthatcount.co.nz

In what capacity is your organisation affiliated with Resene?

We're really thrilled that we receive support from Resene and Resene Eco.Decorators, who both donate funds for more native trees in communities throughout New Zealand.

Which is your current favourite Resene colour and why do you like it?

Resene Frontier. It's the perfect earthy casual green! I am about to use this shade in our new powder room – can't wait.

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

In 2019, we commissioned massive billboards on Courtenay Place in Wellington and Karangahape Road in Auckland in eye-catching lolly pink with a heart made up of verdant green native tree species and cute native birds that was emblazoned with the tagline, 'LOVE NATIVE TREES'. The artwork was designed by New Zealand artist Ezra Whittaker-Powley and painted by mural artist Jonny 4 Higher and certainly did the trick in raising awareness of our charity!

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

My husband is a builder but also very handy with a paintbrush. I'd call him a perfectionist, but I've been banned from interior painting and relegated to staining decks or painting fences only! So yes, I leave it to the professionals!

What do you believe to be the biggest challenge currently facing Trees That Count?

Aside from the obvious massive issues we're here to help arrest, such as climate change and biodiversity loss, it's always funding. We have so much demand from incredible projects throughout New Zealand that are looking for support.

What is something that you wish more people knew about your organisation?

It's really easy to plant native trees. But if you can't plant them yourself, we can do it for you at our website (and clients LOVE it).

If you could magically invent something that doesn't exist, what would it be and why?

An instant solution to global biodiversity loss.

If you could have a superpower, what would it be and why?

See above!

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Plant more native trees, of course!

What are your key colour or design predictions for the next year or two to come?

Naturally, I think people are embracing the move to earthy greens and organic shades. If nothing else, Covid forced us to look outside and embrace nature and it's so nice to see these shades move inside people's homes!





Ben Solly

National Commercial Accounts Manager, Resene
www.ecodecorator.co.nz

What is the Resene Eco.Decorator programme is and how does your role support it?

I am the development manager for the Resene Eco.Decorator programme. The programme recognises a nationwide network of environmentally-responsible, quality-focused painting contractors. People choosing to engage with a Resene Eco.Decorator will have peace of mind that they will be getting a professional contractor who has quality and environment front of mind with high-level sustainable work practices to back it up.

Which is your current favourite Resene colour and why do you like it?

I'm a little conservative and really like Resene Eighth Merino. It is a modern off-white colour with neutral, calming tones and pretty much works with anything in terms of décor. I've recently used it in my own home and we really like it.

What has been your favourite painting, wallpapering or staining project that you have done to date and what did you like about the outcome?

My own home. I have recently completed a renovation project and have really enjoyed the different cladding (vertical shiplap vs. the

rest of the house, which is weatherboard) and the natural cedar joinery we used to make the extension 'pop', so to speak.

Would you consider yourself a 'DIY perfectionist' or do you 'leave it to the professionals'?

Having been a professional painter in a past life and having a bit of carpentry experience, I'm very much a perfectionist.

What do you believe to be the biggest challenge currently facing members of the Resene Eco.Decorator programme?

The biggest challenge our Resene Eco.Decorators are facing currently is lack of resource. They are very busy and there is a massive labour shortage in all sectors of the country.

What's something that you wish more people knew about the Resene Eco.Decorator programme?

I would love for them to know more about what the term 'Eco.Decorator' means and what it represents. It carries so much value as a programme, not just for Resene Eco.Decorators themselves, but also for specifiers, builders and all their customers.

If you could magically invent something that doesn't exist, what would it be and why?

A teleportation machine to make travelling internationally less of an effort from down in our corner of the world and, particularly, to avoid dealing with Auckland traffic at times.

If you could have a superpower, what would it be and why?

To see into the future. With so much uncertainty in the world, it would be great to see into the future and see how it pans out for us, our children and their children.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Just always be nice and treat people how you want to be treated. There's a lot of angst in the world at the moment, so the more we're nice to one another, the better the world will be.

What are your key colour or design predictions for the next year or two to come?

Tough question, but I think people are starting to experiment more, so I think we'll see greater use of bold colours and modern bright furnishings. Everyone is looking for a point of difference, so we'll see a lot of different finishes – not just in terms of paint, but with other things we may not expect.



- Resene Eighth Merino
- Resene Moon Glow
- Resene Frontier



Birds of a feather

Three architectural graduates flock together to build a nature-inspired folly from reclaimed materials.

Each year since 2015, The Brick Bay Sculpture Trust has invited emerging architects to submit concepts for the annual Brick Bay Folly Competition. Out of the many submissions received, a jury of architects, engineers, academics, arts administrators, builders, paint experts and previous folly winners selects one exceptional project to be realised within the grounds of the Brick Bay Sculpture Trail. The winning team receives funding and mentorship to physically complete their build – which, for many participants, is their first time using tools. Their resulting structure investigates the intersection between sculpture and architecture in a way that intentionally serves no utilitarian purpose.

Due to the nature of the project and space constraints on the sculpture trail, each of the past folly structures were only temporary and are typically dismantled prior to a new one being built. The first six follies were each constructed using new materials. However, the latest winning team, Nicholas Rowsby, Joseph Trace and Brandon Carter-Chan, recognised an opportunity to give new life to timber from a previous folly through their own project.


“After our first site visit in late June 2021, our first impression of *The Wood Pavilion* [the 2019 winning folly project] was how well it complemented the surrounding context of the pond-adjacent site,” says Nicholas. “The dynamic form was created by a sort of staggered horizontal stacking of up to 3m long timber members, so it was really honest about its materiality. Seeing it in person made us realise it had a vast amount of material with the potential to be upcycled and given a second life. There was also an abundance of piwakawaka [New Zealand fantail] inhabiting the site, which

left and opposite: Brandon, Joseph and Nicholas chose to paint *The Nest* in three different tones to give the structure more dimension. On the outside, they used the darkest hue, Resene Toorak, which was tinted into Resene Lumbersider Low Sheen. On the inside faces, they used Resene Lumbersider Low Sheen in Resene Lone Ranger. And to give the timber members a freshly sawn look, the ends were painted even lighter in Resene Lumbersider Low Sheen tinted to Resene Okey Dokey. Their efforts were recognised with a Resene Total Colour Installation – Experiential – Product Award.

This project has also been recognised by Architecture MasterPrize (winning four categories: Green Architecture – Best of Best, Miscellaneous Architecture, Recreational Architecture and Small Architecture), the Best Design Awards and the University of Auckland Blues Awards. Images by Sam Hartnett, www.samhartnett.com.



about the team

Resene
Lone Ranger 



Nicholas Rowsby

"I was born and raised in Auckland. I have wanted to be an architect since I was around eight years old which came from my love of art, building with Lego and my Grandpa, who was a builder. Currently, I work at Becroft

Howie Architects where I am taking my first steps into the profession drafting residential alterations and additions. I hope to learn more about designing this way as I feel it has some similarities to *The Nest* in that it realises the potential of what already exists to take it further into its next life."



Joseph Trace

"I was born in the UK but grew up in Auckland. I always knew I wanted to direct myself into a creative vocation, and architecture was what I've gravitated towards since my mid-teens. I'm currently

working at AMX Structures. I have always found myself fixated on details, usually wanting to work on them by hand. One thing this project has revealed to me is that, down the line, I would really love to still be hands-on in some form or other in my work. I consider myself a crafty person and I think working on residential projects is a space that allows for that kind of expression."



Brandon Carter-Chan

"I grew up in Auckland as a dancer in my parent's studio, Carter-Chan Dance. A family friend, Dan Bulog (Director of Brave Architects), designed my parents' studio, which had a huge impact on my

creativity when dancing and choreographing in the space. This inspired me to look into architecture as a career because of the effect it has on people. I have always been interested in public spaces, public sculptures and event spaces. The Brick Bay Folly being designed for the public means reaching a larger scope of people. Coming from a dance background, I am always passionate to provide an experience for a wide audience. I am very fortunate to now be involved in designing major public spaces at my current job at Isthmus Group."

we saw many of as we walked the trail. This coupled with the idea of reusing the existing timber led us to the thematic concept of creating a nest, echoing how a bird would source materials from its immediate surroundings."

From Nicholas' perspective, one of the biggest challenges stemmed from the team's approach to try and maintain each timber member in its full length while also accounting for the weathering endured during *The Wood Pavilion's* tenure and the damage sustained during its deconstruction. "We ensured to prioritise the shorter lengths as we built up each layer, with the longer lengths acting as a compromise in case we wouldn't be able to save them in full. This ended up being the case, so we were really glad we accounted for some flexibility in our final design."

For Joseph, the hardest challenge was resolving the foundation of the structure. "With a decagonal form not being all too common in the building industry, our solution couldn't simply be found amongst building standards or product catalogues. This was where creative discussion between our team and the mentors became crucial so that we could make all the necessary considerations of buildability and structural viability before building on site."

The effects of the pandemic also had a huge impact on the process. "Not having access to workshops or accommodation on site meant we had to take some drastic measures to overcome these challenges," says Brandon. "Nick was kind enough to allow us to move most of the timber to his grandmother's house where we painted, drilled, cleaned and sorted the pieces. Joseph's partner's family generously provided accommodation so that we could stay close to site on the weeks where we were doing long construction hours. My family was extremely helpful in getting me to site, as I lived more than an hour and a half drive away. We couldn't have done it without the support from our families."

"Most folly projects that have been completed for previous competitions were largely constructed off site through pre-fabricated means," Brandon continues. "While I think building *The Nest* on site was thematically appropriate in relation to how a bird builds from the detritus of its environment, it was still a decision in adaptation to Covid-19 restrictions. Under different circumstances, I can't help but think what more we may have learned if we had the opportunity to build the folly in a more pre-planned way."

Nicholas says completing the project taught him things he didn't previously know about applying paint, stains and coatings that he expects will come in handy later in his career. "We were lucky enough to have help from Joseph's dad who provided



access to a spray machine, which helped us to get a consistent finish on all 797 linear metres of timber. During testing, we had tried applying the product with brushes and rollers but wanted less variations than hand application offered. It will definitely make me think more carefully about the type of application to best suit each situation in the future.

"I was also amazed by the Resene Non-Skid Deck & Path paint and how it allowed us to seamlessly integrate safety into the stairs and internal platform without compromising our design. We initially planned to use anti-slip tape, and the paint eliminated the need for that."

Getting a uniform look to the upcycled timber was a key consideration, given that different areas of the wood had weathered differently depending on its exposure and that the old joins from the previous design would not align with the new ones. After transporting the timber off site, the team used Resene Paint Prep and Housewash to clean off the two years' worth of dirt that had built up on the surface. Some markings which signified the previous folly, such as glue residue, screw/bolt holes and crowbar denting, were allowed to remain to symbolise the material's legacy and share insights into its previous life.



left: Architectural graduates (from left to right) Joseph Trace, Nicholas Rowsby and Brandon Carter-Chan perched within *The Nest*, the winning project they designed and built for the latest Brick Bay Folly Competition. The internal surfaces of the structure are painted in Resene Lumbersider Low Sheen tinted to Resene Lone Ranger.

“We chose Resene Lumbersider Low Sheen tinted to Resene Toorak to colour and coat the majority of the structure as it was similar to the hue of the previous timber stain and thus blended well with the surrounding context. While testing a uniform coat of Resene Toorak on our digital model, we realised the two skins which comprised the structure could be expanded upon using colour.

“From the same colour card, we selected Resene Lone Ranger as a lighter tone to line the internal skin and create contrast between arrival and entrance, and we were able to achieve solid coverage with two coats. Finally, we selected an even lighter tone, Resene Okey Dokey, to highlight the ends as a means of giving the timber members the effect of being freshly sawn logs while extenuating the curve created by the layered straight-edged pentagons when viewed side on,” explains Nicholas.

For the team members, the chance to work with one another creating something together stood out as a highlight of the

project. The trio became friends during their undergraduate studies at the University of Auckland | Waipapa Taumata Rau, and designing and building their folly offered a chance to work together in an entirely different capacity. “Working as part of a collaboration to build something at a large scale was a great privilege,” says Joseph. “Seeing the evolution of a project beyond the concept stage with all its challenges of organisation and technical assembly is something that most students don’t get access to. Facing these challenges together and having a chance to respond to them was really exciting.”

“Being able to work with and become even closer to two great friends was my favourite part of the project,” agrees Nicholas. “It also gave me a deeper understanding and appreciation for everything which is built; how any built form is the result of collaboration between many consultants and the literal physical weight every design decision has upon the eventual construction

process. I also enjoyed and am thankful for the amount of freedom we were given in making some improvisational design decisions during construction.”

“Working on a project that would eventually become reality was the best feeling,” adds Brandon. “The idea this would affect people in real life motivated us to keep pushing, especially during the tough times. I believe the project became a success because we genuinely loved working with each other as friends.”

“I can’t think of anything else we would do differently,” says Nicholas. “I’m really proud of the end result and thankful for all the mentorship we received throughout the project.

Brandon agrees. “I wouldn’t do anything differently if I was to do it again. We worked so well together with the same vision from the beginning.”

Nicholas appreciated the breadth of choice in Resene’s offerings during their visits to their local Resene ColorShop. “It was not only the variety of colours but finishes, and how there were even ones with very tactile functional applications; like the grit decking paint that added grip. We could always count on Resene staff for advice on the best tools, products and application methods for the job,” he says.

Joseph also felt that the technical assistance from Resene throughout the project was a big help. “The kind of shadows and contrasts we sought with this structure relied so much on colour. We needed a good quality and consistent finish, and I’m not sure if we would have been able to accomplish that without the guidance of Resene’s technicians and the products they recommended.”

“Learning about colour in architecture was a great part of working with Resene,” adds Brandon. “I got to learn and understand how carefully Resene treats colour to ensure it looks the same when used on different surfaces within a design. Without the right colour, *The Nest* would not have had the same visual impact – both from a distance and from within.”

The hands-on mentorship that the team received was instrumental to their folly’s success. Some of New Zealand’s finest professional architects, builders and engineers offered their support. Keith Mann, an adjunct lecturer and Head of the Architectural Workshop for Unitec’s School of Architecture, was one of them.



above: *The Nest* (top) currently sits in the same location as the previous folly from which its materials were extracted, *The Wood Pavilion* (bottom). Leo Zhu, Dorien Viliamu, Daniel Fennell and Wenhan Ji designed and built *The Wood Pavilion* in 2019 and stained it with Resene Woodsman Bark wood oil stain. The timber was upcycled to create *The Nest* and is painted in Resene Lumbersider Low Sheen tinted to Resene Toorak (outside), Resene Lone Ranger (inside) and Resene Okey Dokey (timber length ends).

Resene Lone Ranger

-  Resene Okey Dokey
-  Resene Woodsman Bark
-  Resene Toorak

“I’ve spent more than 30 years in the construction industry, working on a myriad of projects from commercial construction to the redesign and development of interior and exterior spaces for residential properties. I have a passion for materiality, an eye for detail and a love for unique design challenges. I’ve also recently completed a conjoint Master of Architecture (Prof) and Heritage Conservation. This combination of inherent skills and experience together with the formal teachings from my studies, culminate to create an expansive knowledge base which the students can pull from,” he says.

Keith feels one of the most important lessons Nicholas, Brandon and Joseph learnt was the disparity between the virtual world and that of the real world. “Designing using 3D technology is a great tool that allows students to explore ideas and express their concepts, however, taking that design to site provides a completely different challenge and an opportunity to learn and appreciate how the drawn form comes to life. On this particular project, there were a number of factors to consider: the incline of the site, the weather conditions and the constraints of working with repurposed material, to name a few. Working from design to reality provided a wonderful learning opportunity as well as a chance to learn the basics of hand tools, how to work with materials and how to overcome issues that could not have been foreseen when designing the installation.”

Peter Boardman, Director at Structure Design, was another mentor. As a structural engineer, he was able to guide the team through the process of making sure that the folly would be stable.

“We eventually made a model and then some on-site additions to the foundations of the folly,” he says. “The team had to learn to work in a team beyond their own, to satisfy all of the advisors that were involved, without losing the integrity of their design. They did this very well. I think that having to actually build the folly taught them the physical skills that were needed, but also the need for planning and preparation. The tolerances on site are a bit different to what can be drawn and modelled, and the team had to figure out how to make subtle changes on the fly to cope with this.

“The biggest value of this project is in seeing the process from conception to drawing then building and having to complete it within a given timeframe and a set budget as this is what happens in the building world.”

Philip Haycock of Naylor Love Construction says his company has sponsored the Brick Bay Folly project for the past three years and has assisted in the final selection process, provided

feedback on the general buildability of the folly design, made recommendations for off-site fabrication (where possible) and facilitated with scaffold access for the on-site build.

“Turning 3D drawings of a conceptual folly sculpture into a buildable, full-scale project takes lots of planning,” he says. “Getting the students to understand the structural opportunities and constraints is one thing but getting them to understand the build sequence is a huge learning curve for most of the student teams.”

Philip sees the project as a fabulous learning experience for the students. “It offers them an invaluable opportunity to learn about the design-build process and all the planning and teamwork necessary to realise their idea. And in all three folly experiences I have been involved in, I can honestly say that the students responded to the challenges of the actual tooling/manufacturing/finishing extremely well – even with their limited experience in building things – and this paid huge dividends when it came time to assemble the sculptures on site.”

“The Brick Bay Folly Competition provides an unparalleled opportunity for students to experience the realities of building a design – the trials, the tribulations and the triumphs,” agrees Keith. “It provides a new perspective, creates a greater appreciation for the complexities of building and elicits a new-found respect for the skills and expertise of the master craftspeople that actually bring their designs to life. What an invaluable experience for any budding architect!”

Resene Architectural and Specifier Services Representative Hadleigh Armstrong says the competition is creative, innovative and uniquely demanding. “It provides a great opportunity for emerging designers to work together, test their skills, gain experience and, if successful, work with some of the industry’s most respected and valued leaders in the developed design and build process. There are few opportunities that allow the construction and installation of the winning project, so it is a key programme on any inspired designer’s calendar.”

He applauded Brandon, Nicholas and Joseph for their environmentally-conscious approach to their folly. “*The Nest* is an incredible example and testament to what can be achieved through the recycling and reuse of existing materials – particularly when combined with a passionate team and smart intricate design.” **BW**

To learn more about the Brick Bay Folly Competition and sculpture trail, visit www.brickbaysculpture.co.nz.



The state of play







Award-winning playground brings spirited colour and community to West Auckland reserve.

In a time where we need the connection and joy that play offers more than ever, a space designed to bring people of all ages together that celebrates colour is exactly what the doctor ordered. Enter Kopupaka Reserve Playground, a large-scale playground and park development set within a 26 hectare site in Auckland's Westgate neighbourhood. This reserve has got it all: a destination playground, two kick-a-ball areas, a picnic and BBQ area, a waterplay area, an adult fitness area and a free play area that connects to an open space network of walkways and extensive riparian and revegetation planting. The playspace itself sits at the heart of the development, and it's definitely not your run-of-the-mill slide meets monkey bars affair. The project has been turning heads across the country, taking home both the New Zealand Parks Playground of the Year Award as well as a Resene Total Colour Landscape Award.

Nina Rattray, Principal Architect at Auckland Council, says the project was initiated to fill a significant gap in the area's play network for the steadily growing Westgate community. "The space was designed to function as a 'big Kiwi backyard', catering to the whole community. This is particularly important as Auckland embraces urbanisation and higher density living, where houses and backyards are typically smaller than they were traditionally."

After a period of so much isolation, Nina says it was vital that the design be welcoming to people of ages and abilities and offer them a chance to participate in order to build that sense of community ownership. "Whether it be getting a morning workout on the fitness equipment, kicking a ball with mates, having a BBQ, picnic or birthday gathering at the park, simply taking a walk or taking the kids or grandkids to burn some energy on the playground, I believe this space provides something for everyone."

opposite: A bird's eye view of the award-winning Kopupaka Reserve Playspace in Auckland's Westgate neighbourhood shows how well it caters to a wide range of ages, abilities and activities. Resene Soft Apple, Resene Dingley, Resene Clover, Resene Sundown, Resene Roadster, Resene Pohutukawa, Resene Shark and Resene Waterborne Woodsman Banjul were used to colour the project.

- | | | | |
|---|-------------------|---|-------------------|
|  | Resene Soft Apple |  | Resene Sundown |
|  | Resene Dingley |  | Resene Roadster |
|  | Resene Clover |  | Resene Pohutukawa |



right: Benches, tables and pergolas offer sheltered space and different seating options for watching children play, interacting with neighbours or enjoying a picnic with friends and family. The paint colours tie in to other elements within the playspace, making them feel like a connected part of the cohesive whole. The design team wanted a gloss finish on the benches and tables, so they started with a base in Resene Armourcote 220 followed by colour coats in Resene Uracryl 403 tinted to Resene Soft Apple, Resene Dingley, Resene Clover, Resene Sundown, Resene Roadster and Resene Pohutukawa. The timber deck 'boxes' are in Resene Lumbersider Low Sheen tinted to Resene Sundown and Resene Roadster, the tree stakes are stained in Resene Waterborne Woodsman Banjul and the shade structure posts are in Resene Lumbersider Low Sheen tinted to Resene Shark. Resene Uracryl GraffitiShield protects a number of timber elements against graffiti and helps keep maintenance to a minimum.

Community consultation was carried out throughout the design process, including with mana whenua. During the pre-design phase, this even included consultation with children at a local school where they were asked what they would like to see in the playspace. Once the design was complete, a public exhibition was held at the local mall to gather further feedback in addition to comments sought online and through social media platforms to ensure the plan was reflective of the community's wants and needs.

Nina believes landscape architects involved in playground design must not only deliver a child's happy place but also honour the heritage of the site and the wishes of mana whenua – and colour is a critical element of that. "Colour has the power to welcome and evoke the promise of fun times and pure joy," she says. "The colour palette we used was inspired by the rural and horticultural history of the area – specifically, the site's historic use as strawberry fields and for food production. The red and green hues, Resene Soft Apple, Resene Dingley,



Resene Green Leaf, Resene Clover, Resene Sundown, Resene Roadster and Resene Pohutukawa, take their cues from the strawberry during its various stages of ripening and its foliage. These colours are woven throughout the playground, enlivening its bespoke structures and site furniture – including the metal picnic sets, which also feature laser-cut patterns of abstracted strawberry seeds.”

Further coloured accents can be found inside the play structure’s bespoke timber stacked ‘orchard crate’ tower, which features walls of different hues at each level, as well as the inside wall of the junior structure in the sandpit area. “The pink and red accents in Resene Sundown, Resene Roadster and Resene Pohutukawa also pop when set against the contrasting backdrop of lush green vegetation surrounding the playspace,” adds Nina.

The coloured elements and accents were balanced out by the naturally-weathered purpleheart and robinia timber that was used for the playground equipment while other playground equipment, such as the slide, spinner and fitness equipment, was restricted to a green colour palette. “The play equipment is set into a pale beige and green striped landscape, representing the formal gridded rows of strawberry fields. At one end of the playspace this is interrupted by a series of undulating darker green mounds representing ‘furrows’. Balancing ‘berry balls’ are set into these mounds to reinforce the red, pink and green colour palette, as well as providing opportunities for informal play,” Nina explains.

The environment was also a key consideration for the project. Materials were selected for their longevity, including the Forest Stewardship Council purpleheart timber used throughout the playground and for the site furniture. The shockpad layer of the playground surfacing upcycled approximately 6,480 scrap

right and above: Kopupaka Reserve Playspace brims with welcoming colours that tie into the site’s heritage and history. “The decision was made to incorporate colour into the site furniture as a playful element intended to evoke a sense of fun,” explains Nina Rattray, Principal Landscape Architect at Auckland Council. “Pulling the colour palette across from the playground to the furniture ties the wider space together to create a cohesive and holistic environment.” The picnic tables and benches are painted in Resene Uracryl 403 tinted to Resene Soft Apple, Resene Clover, Resene Sundown, Resene Roadster and Resene Pohutukawa. The feature wall in the play structure is painted in Resene Lumbersider Low Sheen tinted to Resene Dingley.

	Resene Green Leaf		Resene Shark		Resene Waterborne Woodsman Banjul
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tyres which would have been otherwise destined for incineration. Amenity planting around the playspace includes a wide selection of edible or productive trees and herbs as groundcovers such as thyme, rosemary, grape, olive, wild strawberry, hazelnut and apple. Plus, a number of Environmental Choice-approved Resene products, such as Resene Lumbersider Low Sheen and Resene Waterborne Woodsman, were used to colour various surfaces.

“We used a combination of Resene paints and timber stains, and our product choices were based on the substrate and desired finish for each surface. A gloss finish - Resene Uracryl 403 - was used for the site furniture and picnic sets to provide maximum visual impact, longevity and ensure ease of cleaning whereas a low sheen finish - Resene Lumbersider Low Sheen - was selected for its recessive properties and used on surfaces like the shade structure posts,” says Nina. “The decision was also made to use Resene Uracryl GraffitiShield on the painted elements of timber within the playground along with the in situ concrete seating throughout the playground to enable easier maintenance of the space.”

For Jon Scanlan, Director of Walkspace, the colour palette was key in making the project such an overwhelming success. He says their company began working with the Auckland Council Landscape Architecture Team from a very early conceptual stage to develop and customise Walkspace’s public furniture suites, the large shade structure and other street furniture elements.

“I believe the storytelling and a strong design brief evident from our first early discussions with the project team was instrumental in providing a strong cohesive language that guided each aspect from design, to colour, to form,” says Jon. “The colour palette also adds a high level of interest. We so often work in shades of Resene Blast Grey 1, 2 or 3 so the incorporation of the bold colourways on this project adds a lot of fun. I also think the selected colours integrate into the natural environment successfully and the nesting of seating in the various colourways works really well, as does the supplied artwork which was incorporated into the seating throughout the park. Our accessible drink fountains and bike racks encourage alternative forms of transport to the site and extend the time people can stay. And the result is a successful urban space that can be utilised and enjoyed by a wide range of people that is different from any other public space we have worked on.

“We are really proud of our involvement on the project and the effectiveness of the colour aesthetically but also reinforcing the story of the site’s past,” adds Jon. “The greatest part of the project is seeing people utilise and enjoy the space.”



left: The colourful 'berry balls' are just one of many design elements that hark back to the site's former fruit production history and tie into the Resene paint and wood stain colours used across the project, including Resene Soft Apple, Resene Dingley, Resene Clover, Resene Sundown, Resene Roadster, Resene Pohutukawa, Resene Shark and Resene Waterborne Woodsman Banjul.



Playground People was another collaborator on the project who assisted in realising Auckland Council's vision for the space. Through a series of workshops, they made suggestions and fed back iterative rendered models of Nina's initial sketches to refine play elements to fit the theme, maximise the play value and comply with safety standards.

"During the design and engineering process, we always keep in mind the final design that could be realistically manufactured, installed and maintained to provide many years of fun and memories," says Kane McFadden of Playground People. "The core structures were all made in our South Auckland Factory. Each 'strawberry box' was constructed individually before being transported to site and then lifted into place."

"From start to finish this has been a very collaborative process with all parties aiming to deliver the same great outcome," adds Kane. "Nina and the Auckland Council team did a wonderful job of creating not just a children's playground, but a real

community focal point with a range of different elements for all ages and abilities. In modern urban villages with increasing density and housing intensification, often a mix of people are brought together to form brand new communities. Kopupaka is a wonderful community space that offers a range of facilities and provides a space to play, exercise, socialise and meet new neighbours that caters to all ages – not just children.

"The colour palette, inspired by the lifecycle of a ripening strawberry, was an interesting choice for a children's playspace – which usually rely more on the primary colours – but it works really well. It helps tie the space together with the cohesive colours used in the matting, furniture, EPDM balance balls and all the painted sections on the play equipment."

When asked about his favourite elements, Kane found it difficult to choose. "The playground has been a tremendous success and it gets a lot of use. I like to keep an eye on things and so I regularly head out there mid-week to see how particular elements are going.

I love nothing better than turning up on a normal Tuesday morning and seeing 20+ cars in the carpark and the playground full of pre-schoolers and their parents or grandparents. It's always very satisfying to see the playspace so well used with lots of happy memories being created." *BW*

architectural and colour specification

Auckland Council Landscape Architecture Team
build, painting, play equipment supply and design
 HEB Construction, www.heb.co.nz
 Playground People, www.playgrounds.co.nz
 Quality Build Limited, www.qualitybuild.co.nz
 Walkspace, www.walkspace.co.nz

play surfaces Numat, www.numat.co.nz

images Benjamin Loh, Bryan Lowe,
 Kane McFadden, Nina Rattray, Jon Scanlan

A fine *line*

Marion (Maz) Holman shares her story of a colourful queue and the virtues of patience in the face of a looming lockdown.

Resene
Amped

It was March 2020 and a lockdown had just been announced to start in a few days' time. In a rush to make sure I had everything I needed before the shops all closed for at least a month, I found myself waiting in a line outside my local Resene ColorShop for an hour and a quarter to purchase two litres of paint because my daughter Amelia convinced me that painting her room would be a grand idea. I got to talking and laughing with total strangers during my wait.

When I made my way to third in the line of 19, I could actually feel my heart surge. One guy turned up and went straight in, trying to avoid the line. We pounced on him. He left with his tail between his legs. Amazing what Kiwis will do under stress!

An elderly gentleman with a lump of timber and two empty wood stain cans was pacing like a caged tiger. When another

new potential line-upper approached and asked about the queue – and then said he'd try elsewhere – we all called out, "Good luck there, mate! And don't bother with the other place either!" because the collective wisdom of the line knew better. He said he might return, and the elderly man asked him to bring a port-a-loo back with him. Pacing explained.

Finally, it came my turn to go in. I cheered, and so did some of my line buddies. I ordered my paint, and as I was paying and chatting about the queue situation to the Resene man, he leaned forward ever so slightly (while still keeping a socially-distanced gap between us) and said in a hushed tone, "You wanna know something? We didn't even make that line. They did it themselves." He was shaking with silent laughter, and so was I. I said I wouldn't tell them.

Out I went triumphantly to my car, put the paint in, then couldn't help myself. I came back to my line buddies near the entrance and shared with them what Mr Resene told me – but quietly, though.

"Get outta here!" said the man who had been praying that the guy ahead hadn't bought up all the Resene Quarter Tea.

"Really? We don't have to line up?" said the young mum.

I said, "I think you'd better – it's really making Mr Resene man's day."

And off I drove, still giggling, as four more people joined the line of 23. **BW**

We can mark that one up in the history books as the time that some Resene ColorShops sold out of paint.

Do you have a funny story about a decorating or design project? Share it in an email to editor@blackwhitemag.com for a chance to have it featured.

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

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Wall painted in Resene Ottoman with Resene FX Paint Effects medium mixed with Resene Gum Leaf applied on top, cabinet in Resene Gum Leaf and pots in Resene Ottoman (left) and Resene Black White (right). Project by Amber Armitage, image by Wendy Fenwick.

-  Resene Black White
-  Resene Ottoman
-  Resene Gum Leaf



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